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SUMMER WAYS.

WRITTEN FOR THE NEW YORK CLIPPER, BY E. NORMAN GUNNISON.

Hot burns the breath of Summer days,
By city mart and spire,
The city's homes, the city's ways
Are couched with Summer's fire;
But close beside the burning street,
Within our easy reach,
The ocean's breath is cool and sweet
Upon the sandy beach.

And Long Branch beckons to the throng
That hastens toward Cape May,
A hurrying crowd is borne along
To sea-washed Rockaway;
Past Palisades the steamers steer,
Manhattan bears its part,
And Coney Island thrusts its pier
To pierce the ocean's heart.

Atlantic City offers rest
To those who, seeking, rove,
And fain would fold them to her breast,
The newer Ocean Grove;
And old Long Island's sea-girt shore
Is very fair to see,
While crowds of pleasure-seekers pour
To mountain-crowned Fort Lee.

By lake, by inlet, and by isle
God's hand his healing lays;
The cooling breath, the wavelet's smile
Are on the Summer ways.
If worn with care, or pressed with grief,
You leave the city's mart,
His sea shall bring you its relief,
And fold you to its heart.

THE MYSTIC TIE:

ERROL VAL'-DARE AND THE BEAUTIFUL ACTRESS; OR, A NAME FOR A LIFE.

BY THE AUTHOR OF "A WIFE'S HONOR," "A STRANGE RETRIBUTION," ETC.

CHAPTER X.—MOTHER AND SON.

"A penny for your thoughts, mother mine," said Wilfred Leigh's sweet tones, that were never without that undercurrent of pathos which touched the heart so nearly.

The rich, lazy beauty of the gorgeous August afternoon hung over land and sea, as it lay blue and still and dream-like beneath the fine air that quivered in the heat, and left scarce a ripple on the glassy expanse of water that, in the far-off horizon, seemed to melt into the cloudless blue vault of the heavens above, save where the dazzling glory of the sun's golden pathway stretched as if to the very Throne of Light itself, and the rooks cawed sleepily amongst the lofty trees, turning into the rich golden brown of Autumn tints, and the soft drone of a bee, as it nestled in a flower, came soothingly on the ear, and the lazy hum of myriads of insects filled the tremulous air, while ever and anon the penetrating clique-clique of the grasshopper made itself felt rather than heard, and the distant tap-tap of the woodpecker, and soft, plaintive note of the wood-pigeon came dreamily from the woods that stretched away over hill and vale.

They had drawn their dear invalid's chair just within the fleckered shade of a group of stately trees below the velvet stretch of lawn, where the air was laden with the perfume of roses and many flowers, and for a long time he had lain back so still that his mother, sitting in a garden-chair near him, had thought he slept, and almost started as the soft tones fell on her ear.

"I thought you slept, darling."

"I have been drinking in the beauty around me, and watching the scattered groups. So have you. A penny for your thoughts, I say again."

"Look you again, Will, and tell me what you see."

He smiled, a little sadly, a little amused, reading her like an open book.

"I see that everyone is, like you and me, taking life easy, so as to be ready for the evening's performance. I see my dear father—Heaven bless his gray head—enjoying his cigar with Bradsmere and Doctor Ferrier, and other elderly folks. I see the Duchess and Lucia, and pretty Florence Grenfell, and several young fellows, after lazily trying a turn at croquet, have fallen back to chatter and merry flirtations."

"Is that all you see?"

"I see a great tiger-butterfly flitting from place to place."

"Kissed by all sorts that are pretty and sweet.' "

"So do I. Well?"

"Well, what, mother?"

"Is that all you see, Will?"

"No," he said. "I see, a little way off in the sun, near the rosebushes, the most beautiful being that ever artist might paint or man love. I see a noble, handsome man half-lying at her feet. He threw her a rose a minute ago, and, when she laughingly tossed it back, lifted it in his gallant fashion to his lips and placed it in his breast."

"I saw—I see it there now. O Will! I fear I have been very wrong—very mistaken. I have relied too much. What if, after all, she loved him, and if he tries to win her? It is hardly likely she can resist one so noble, so fitted to win, and he ——. Look what she is!"

"Mother, would it, then, grieve you so much for your noble boy to make an actress his wife, even though her birth and her name be as spotless as your own?"

Lady Ravenshill paused a moment before she replied to the question.

"No, not such a woman as she is, though I should prefer it otherwise. I had other hopes, other dreams for him nearer home, but now those dreams look dim to the sight. Yet what could I do," added Albert's mother; "for, if Coral De l'Orme had not had the *entree* of our world, he could, he would, of course, have met and sought her in hers, beyond my power to help; so ——"

"Say mother," said Falconer, smiling, "you have nothing to fear from Coral. One bar stands impassably, if nothing else did or does. She would not leave her profession. I know her better than anyone else, I think; and I know that her noble heart, her proud and lofty ambition, could not resign the art she lives for itself. Such high-souled, mighty genius cannot sink to an ordinary level. You might as well tear the soaring eagle from its sought eyrie and cage it within a garden-network, only to see it die. Men and women the strong, passionate heart cannot bend or break—the genius cannot while life lasts. You, darling mother, who are all loving woman, cannot quite understand a being who, like this one, is artist first and woman second."

"It goes too deep or too high for me, my dear," said his mother half sadly. "You are always right, Wilfred; but tell me, will not my poor boy have cause to reproach me one day for his broken hopes and bitter disappointment—perhaps for a wreck which no other hand can rebuild?"

"No, mother. He would have, could have, no cause to reproach you. Each man must more or less weave the web of his own future, and to Albert such a blow as he will meet, if he does learn to love her, will not do harm. It will not narrow his sympathies or cloy his soul with cynicism, but rather rouse and lift his brave young heart to the battle—to wake him from the dream to life's reality, to waken into manhood's love what I believe, in spite of all, is really at the very root, like a faithful little flower, in the bottom of his heart—the old childish, boyish love for his playmate, Lucia. Mother, I know you are raising a Frankenstein."

"Perhaps I am," she said, glancing dubiously at her younger son and the beautiful actress. "He may be only fascinated by her wonderful beauty and gifts. Things must take their course, if only for your sake, for we could not rob you of her, my Will."

"I hope not, dear mother," he said softly, "for I love her very dearly, and I know the child loves me."

"I know it, my pure-hearted treasure—my first born, best beloved son," said the mother, pressing an almost passionate kiss on his brow. "I understand that love, at least, and how she has become the very sunlight of your life."

"Thank you, mother darling!"

Then he lay back very still for some time. The large, wistful blue eyes were watching Coral, who was answering something his brother was saying, with a laugh and slight flush on her cheek, which deepened as she looked up and caught Falconer's gaze. She touched her companion, spring up, and, taking his arm, the two came quickly towards him.

"You wanted me, didn't you?" she said remorsefully, kneeling down on the grass by his side, with one arm just resting on his mother's knees. "Dear Lady Ravenshill, you must scold your youngest son, for he lured me away to ——"

"Now, now, thou daughter of Eve!" cried Leigh, laughing. "The serpent tempted me."

"Oh, *ma foi*, then you are the serpent, and as such especially abhorrent to me!" retorted the actress, shrinking tragically down lower. "If I had been in Eve's place, nothing in the shape of a serpent would have ever got near enough to me to tempt me."

"Well, at least," said Albert Leigh, "if I am the serpent, you must admit yourself Eve, the woman through whom man fell."

"Yes, my lord," she answered readily; "but through woman also man was redeemed."

"Well done, Coral!" exclaimed Falconer; "very well said. Strike your colors, Albert."

"Never! I'll go down with my colors flying, but never yield."

"Don't you 'gag' that in anywhere to-night, Lord Woodstock," said the actress.

And Lady Ravenshill added:

"You are a couple of geese, the pair of you, and Will is nearly as bad to encourage your nonsense."

"I cry to your ladyship's mercy. These giddy young people corrupt me, you see!" said her son benignantly, patting the beautiful curly head that was resting now against his mother's knee. "Ah! what is that halting step amongst the trees behind me? Look round for me, Albert. I am really too lazy to turn my head."

"You are spoiled, I declare, you dear old boy! It is only our old boatmaster, Saunders."

"Saunders," called Wilfred, "step this way!"

And, hat in hand, leaning on an oak stick, round the invalid chair came an old weather-beaten seaman, who for years had had chief charge of the private boats, which were, of course, kept by the family.

"How are you, Tom?" said his mistress kindly. "Like me, not getting younger do we?"

"Bless all your good hearts, my lady, you're as pretty a craft as ever you was," said old Tom; "but old Tom Saunders 's a-goin' down the hill. I'm most afeard I've run them boats off o' the skids for the last time."

"I think you've earned your retiring pension, Tom," said Falconer, with his winning smile. "My father said so years ago, you know."

"Yes, my lord, just like his goodness—so he did; but I'd always hoped first, ye know, my lord, to see a bride o' yours brought home to the old place, and mayhap I shall yet," said the old retainer, smiling down benignly on the beautiful girl at his master's side; but not for herself did the blood flush so paintfully to her very brow—not for herself did the womanly heart beat so sharp a pang—not for that did the slender fingers steal into his and close round them so tenderly, so clingingly, and the instant almost convulsive pressure of his hand on hers told her at once that her quick, deep love and sympathy had gone to his heart.

"No, Tom!" he said quietly. "No bride of mine will ever come home to Ravenshill Hall. The bride is not found yet who will cross the old threshold as wife to a Leigh."

"Ah, well! ah, well! there's time, my lord—there's time!" said the old man, looking from the elder to the younger brother.

And the Marchioness rose as a great gong sounded from the hall.

"Well, Tom, we will see about the pension, and meanwhile there is the dressing-bell for dinner, and we must be all off; so, good-day, old Tom, for the present."

"Good-day to your ladyship, and a blessing on all yours, too!"

And so the high and lowly parted, Albert wheeling his brother's chair, silent and grave. Were those brother's last words spoken at random, or meant as a warning to him? "The bride is not found yet who will cross the old threshold as wife to a Leigh."

CHAPTER XI.—ON THE THRESHOLD.

"What about the going?" said the Marquis of Ravenshill, as the party gathered in the drawing-room after dinner. "There is, of course, no need for everybody to be in hours beforehand; only, of course, you, Coral, to meet this stranger, as you know him, and introduce him."

"Yes. I must be down at the theatre by seven," she answered; "but that need not hurry you, Lord Ravenshill. Twenty minutes later will be time enough for the rest of the company, and just on eight for the audience."

"I am going down with you, Coral," said Falconer quietly. "You can come with me in my own carriage. There is room for you, my child."

She turned round quickly, her heart beating faster.

"But it will tire you, and look ——"

"Nay, my dear," he said in a low tone, "you forget that this is not like London, and that I am not like other men."

"No, a thousand times better. Forgive me if I ——. I will go under your escort, in your carriage."

"Well, if you are going down before me, then, Will," said his father, "you had better, in my name, say everything pretty to Mr. Erneseliffe. Coral will take care you don't fatigue yourself in the greenroom."

Lord Falconer laughed, and said he had no fear.

"I suppose," he added, "that all the bills have been altered?"

"Oh, yes," said his brother glibly. "'Owing to an unfortunate accident, Mr. Rochester is unable to play Clancarty, and his role has kindly been undertaken, at a few hours' notice, by Mr. Errol Erneseliffe.' Isn't that how it runs, Miss De l'Orme?"

"Precisely! I suppose. Dr. Ferrier, your patient cannot even be present to witness his successor's performance?"

"I'm not sure!" returned the doctor, shaking his head. "I'm afraid of the excitement, and glare, and all that sort of thing. It might, perhaps, even cause brain-fever, whereas he may probably be able to appear amongst us to-morrow. He's 'real mad,' as the Yankees say, at the whole *contretemps*."

"I warned both him and Miss De l'Orme," said the Marquis, "that their horses were very fresh; but young folks will know best, eh, Ferrier?"

"Well," said the doctor, laughing, "saving the ladies' presence, you know what the old Scotchman said: 'Young people think that old people are fulls, but old people know that young people are deuced fulls!'"

"Ha! ha! That's for you, young folks."

"I should like to be heard on the other side, my lord," the actress retorted saucily. "The story would run the other way."

"It is time that you and Wilfred took yourselves off," said the Marquis, "for he can manage you better than anyone, you impudent girl."

"And it's too bad of Will to carry you off," added Leigh, carefully wrapping the costly Indian scarf about her; "but I mustn't be jealous of him, I suppose," stooping down, "or you will scold me."

"Give him your arm, you most nonsensical fellow, for here comes his carriage."

"He has father's arm. Dear Will! Has he not a beautiful face—far beyond the fineness of feature?"

She looked up in the handsome face beside her, so like his brother's in feature, and smiled, and the utmost art of a lover could not have won him a brighter smile than that, as he placed her in the carriage beside that loved brother; there surely was the door through which her woman's heart might have been won, if it had been free for man to win.

He arranged the cushions for his brother, kissed his hand a little wickedly to the actress, and the exquisitely appointed carriage, set on the most perfect springs, drove off.

"One thing you have forgotten, my dear," said Lord Falconer presently, and his fingers touched her left hand; "a wedding-ring instead of this."

If, for some thought or fancy of his own, arising from the scene—those sad words he could not forget—he was testing her, he was baffled by her quiet.

"No; this ring of mine always does as well. It never leaves my finger."

"No! What—may not even I take it off to look at it?"

He had got her hand and was slowly drawing it up her finger as he spoke, watching her face. But, with a passionate cry and look of horror that startled him, she tore her hand away, covering her face.

"Not for worlds! Not even you!—not even you!"

"My poor child, forgive me! I never meant to try you so cruelly, believe me; but, O Coral! I wish you would trust me entirely. Nay, I know you trust Wilfred Leigh absolutely."

"Before Heaven, yes!" she said, dropping her hand, and now steadily meeting his earnest, wistful gaze. "But even Wilfred Leigh cannot give me back my dead."

"Child! child! it wrings my heart to hear you, so young ——"

"Hush, oh, hush! Forgive me! I am not worth one pang of pain to such a heart as yours, Lord Falconer."

Only a second before, almost in the same breath, his own name—the familiar name only used by those he loved—had fallen softly from her lips, and the cold world's title suddenly jarred upon his ear like the jangle of discordant music. He turned quickly, and for once thought and impulsive speech were one.

"To the world—before others who neither know or understand the close and singular tie of affection between us—let it still of necessity be Lord Falconer; but when we are alone, quite alone, my child, call me simply Wilfred. Nay," putting his white hand, half smiling, on her lips, "why start and color, and open your lips to speak of my rank, and 'too familiar?' But I know—for you see I am vain enough to know and use my power—that in your heart your invalid friend's name is written 'Wilfred,' not 'Lord Falconer,' and so let me hear it now, Coral."

"You do, indeed, know your power, and use it, Wilfred," said the rich, soft contralto.

"Thank you, my dear."

The carriage rolled smoothly on through the park, but as it entered the town it amused the occupants to see how the stream of people was setting steadily towards the market-place, and how every head turned as the well-known Falconer carriage, with its pair of beautiful white horses, passed by, some catching a glimpse of the great actress and "our Lord Falconer," and waving their hands or doffing their hats, and a knot of people had gathered as near as they could about the stage-door to see the "great folks" arrive.

Haynes, the manager and lessee, was waiting, and opened the carriage-door directly; but, seeing the spectators, the young actress, as they stepped out, took her companion's arm and passed in.

"Has Mr. Erneseliffe come yet, Mr. Haynes?" she asked.

"A few minutes ago, madam: he is in my private room, and really—pardon me, my lord—but we've changed for the better, that we have. This way, please."

She was perfectly under control now. She had made one slight effort to meet Errol first, if but for two minutes, away from Falconer's observant eyes; but, whether by accident or design, he had baffled her, and she gathered up all her matchless powers of acting for the ordeal. There was not a quiver of the firm lips, not a tremor of the steady hand, on Wilfred Leigh's arm, as the manager threw back the door of the room where handsome Errol Val'-Dare stood awaiting her.

CHAPTER XII.—"THE TWO SHE LOVED."

Yes, there he stood, her daring lover, graceful, handsome, reckless Errol Val'-Dare, in all his rich manhood and splendid beauty; every line full of power, every lithe and supple movement full of grace, a subtle charm about the man almost before the rich, soft voice spoke, which fascinated at once, not by any effort of his own, but because he could not help it, any more than the southern sun can help giving its warmth and light.

The actress stepped forward at once with outstretched hand.

"Mr. Erneseliffe! how kind of you to pardon the liberty I took, and help us!"

He did not clasp that little hand, but bent low over it, and lightly touched his moustached lip to it, in the graceful foreign fashion of the ancient regime; then turned, as she added:

"Permit me—Mr. Errol Erneseliffe, Lord Falconer."

"I don't know how we shall thank you, Mr. Erneseliffe," said Wilfred in his sweet, gracious manner, as he held out his hand; and as Errol's clasped it the two men's eyes met full, searchingly, as if each would fain have read the other's soul.

In each it was but momentary and unconscious instinct, for which one had definite reasons, the other nothing but a vague, wild fancy, and Errol answered, smiling:

"Nay, my lord, the debt of thanks and honor is on my side, I think. Ah, allow me, Miss De l'Orme!" for she had laid her hand on a large easy-chair, uneasy at Wilfred's standing, for him, so long, and Val'-Dare bore it forward.

"Thank you; I am not strong. Indeed, I am an invalid," Falconer said, sinking back, "and my young friend here knows that standing soon fatigues me. I have come down, Mr. Erneseliffe, with all sorts of messages from my father and mother, who, of course, expect you to return with us to-night on a lengthened visit. They will all be here soon to ask you in person."

"I shall be too happy in accepting so irresistible an invitation, my lord," the other answered. "I am only sorry I could not, as Miss De l'Orme wished, be down in time for a dress-rehearsal. Oddly enough," he added, smiling, and with an admirable coolness, which the actress thoroughly appreciated, "I happened to be in Briarly for a day or two, about a fortnight ago, and took a ticket for this affair, intending to come down and see it, little dreaming how things were fated to turn. I fancy the box-keeper will know me again, for I remember he stared very hard at me, and did me the honor to express a wish that I was going to play Clancarty instead of Mr. Rochester, who, by the way, will, I suppose, be able to be present to-night?"

"Well," said Falconer, "I suppose he will come, but against Dr. Ferrier's advice, I believe, or responsibility—was not that what he said, my dear?" turning to Coral.

"Yes, but he added that he had recovered much better than he had expected, and that, after all, no worse harm than a bad headache might ensue. Ah, listen! carriages at the stage-door. Shall we meet them in the greenroom? This is too small."

"Lean on me, Lord Falconer," said Errol, as Wilfred rose, resting on the chair-back.

"Thank you. I will not refuse so strong an arm," he answered, taking it; and Coral, well pleased to see those she loved together, led the way to the greenroom.

As they entered by an inner door the whole company came trooping in by the other, laughing, talking, full of buoyant spirits.

"Mr. Erneseliffe, of course," said the Marquis, at once advancing and heartily shaking hands; then presenting him to his wife, his other son, his ward, the Grenfells, and the rest who were to fill the minor parts.

Errol Val'-Dare went through it in his easy, graceful way, and Lucia might well whisper to Falconer, who, somehow, was everybody's confidant:

"Isn't he handsome, Will? What a splendid Clancarty he'll make. I'm sure Coral won't have to scold him for bad acting."

"Except, you illogical puss, that I don't quite see the connection between his beauty and good acting. There, she is routing you all up."

And, indeed, the actress stepped forward, watch in hand.

"*Messieurs et mesdames*, it is full time to retire to dressing-rooms; my credit is at stake for your punctuality. Ah, Haynes, don't you let in any loungers or press-men until after the first act, and then only a few. There are plenty down from town to-day, I know, but we don't want them all here. Is anyone in Lord Ravenshill's box yet?"

"Not yet, Miss De l'Orme, but it is quite ready for Lord Falconer."

"Then I will retreat there," said Wilfred, rising and taking his brother's arm. "Are you coming, too, father? You and Albert are not wanted yet."

"There is a private way to your box, my lord," said the manager, bowing; and the father and his two sons followed him out one way, while the rest hurried away to dress, Major and Mrs. Grenfell going round to some of the other guests in the stalls until they were wanted.

And so the next half-hour passed by—so briefly those men met—the invalid heir of the Leighs of Ravenshill, the proscribed son of the Val'-Dare and the Cameron; but if Wilfred Leigh could have known whose hand it was he had clasped would he still have held it, or struck it down for that of a man who had taken a helpless life and betrayed the honor of the woman who loved him?

CHAPTER XIII.—"CLANCARTY."

Long before the theatre-doors were opened an expectant crowd had gathered at the pit and gallery entrances, which, like the grand-entrance, opened on the Market place—no play one, either, as they proved, the moment the doors swung back, by rushing, driving pell-mell, and pushing like any real, live London—or, indeed, any English—crowd. There was soon no standing-room in either gallery, pit or dress-circle; and as Lord Falconer paused for a moment in front of the roomy box belonging to his family the large theatre looked a perfect sea of faces.

"There's old Ravenshill's eldest hope," said *The Times* critic to the reporter of another leading daily, with whom he had come into the stalls, immediately in front of the editor of the leading county-paper. "I was wondering for what big-wig that cushioned fauteuil was intended. Poor fellow, what a pity it is he's such an invalid!"

"A very great pity, he is so clever. But what is it—or caused it?" said the other speaker, who was a younger hand and not quite so well up in all the gossip. "He's perfectly straight and well formed, and very handsome, in spite of looking so painfully delicate."

"Well," returned *The Times* man, with a half-backward glance at the country editor behind, "I asked De l'Orme once, and she told me that he had always been a delicate child; added to which, he must needs get virulent fever of some sort."

"As a child, you mean?"

"Oh, yes. The deuced thing only just let him off with bare life, and left him what one may call a wreck."

"It's an awful pity. De l'Orme knows, of course. I say, what an eccentric old customer the Marquis is to take her up so much, with their marriageable sons at home."

"*One*, you mean," corrected the elder. "Falconer will never marry."

"Oh, the d'il trust that," said the other shrewdly. "My experience is that fellows whom everyone says will 'never marry' are the very ones who suddenly take everyone aback by marrying some totally unexpected *partie*. He'll cut out young Leigh yet."

"Not he," said *The Times* man. "Though your remark is as a rule true. Oh, I say, listen—what fun!"

The country editor behind, in irate importance to a friend:

"Sir, actually refused admittance till after the first act—even me."

"What for?"

"Oh, it's De l'Orme's doing, of course," said the country editor, trying to emulate the familiar ease with which the London men spoke of the great actress. "I'll cut her up if she don't take care, with her airs and graces."

The Times man glanced supercilliously over his shoulder, and said, in a stage-whisper:

"If La Coral could only have a friendly hint of her awful fate, by Jove! she'd dodge the footlights to-night. European fame couldn't face that."

"When found, make a note of it," returned his companion in the same tone.

"I say, Redfern, who is this Erneseliffe, who turns up such a ready-made Clancarty?"

"Don't know, at all. Someone she knew of, I believe. I'll ask her presently. There's the Mayor of Briarly and the secretary of the hospital."

And now the green curtain rolled up slowly, and the band struck up amidst the hum of many voices and opening and shutting of box-doors as they, too, rapidly filled. The opening of his made Falconer look round as the Duchess of Bradsmere and Claude Rochester came in.

"So you have managed it, after all," said Falconer, smiling, as they took their places, for his father and mother had gone away again. "Who is responsible? You, Duchess, of course."

"Of course, my lord. I followed your laudable example, and, as you ran away with Lady Clancarty in your carriage, I ran away with the sometime Lord C. in mine."

"I see. Where is Bradsmere?"

"Oh, he came with us, but I sent him off into the county member's box to flirt with the Cary girls. It was too absurd to have him here, and me the only lady in the box," said her Grace, laughing merrily, as she took her seat between the two men, and spread her jeweled fan. "How hot it is!"

TO BE CONTINUED.

THE LAST NOTABLE application of *papier mache* was in the manufacture of a revolving dome for the astronomical observatory of the Polytechnic Institute, Troy. It only weighs a ton and three-quarters, and can be revolved without the assistance of any apparatus. The paper is on a light framing of wood, and is fully as hard and rigid. The dome has an internal diameter of twenty-nine feet, and, if constructed in the usual manner, would have weighed five or six tons, and required powerful machinery to move it.

CHARLES ALBERT FECHTER.

MOZART.

WRITTEN FOR THE NEW YORK CLIPPER.

There comes a time when Heaven would seem
To lend to Earth her rarest charm—
Some mystic strain—some rainbow gleam
Of celestial music, pure and warm.

Some Godlike soul, with harp divine,
Will linger here to soothe our pain;
Will deign for Earth a while to shine,
Then wander back to Heaven again.

Such was Mozart with his Heaven-strung lyre,
We scarce thought tuned by mortal hand;
Whose hymns of weird, unearthly fire
Seem echoes from the spirit-land.

How ardent must have been the muse,
Most fervent of that tuneful throng,
Who could in mortal heart infuse
Such sacred fire—such deathless song!

He seemed a being too divine
For man's imperfect state below,
More fit in realms above to shine
Where restless stars emit their glow.

While treading near the Unseen Shore
He caught his most transcendent strain,
And sang as he who nevermore
Would thrill the soul of man again.

Ah, Mozart! they were all too few,
The songs you breathed to our glad hearts;
What Heaven-inspired souls may do
Your glorious life and death imparts.

MRS. MOLLIE MITCHELL.

CHARLES ALBERT FECHTER

died on his farm, in Richland Centre, near Quakerstown, Pa., at 10 o'clock P. M., Aug. 4. He was born in Oxford street, London, Eng., Oct. 23, 1824, his father being a German and his mother an Englishwoman. When about twelve years of age he was taken to France, and there he finished his education. He made his debut on the stage in 1844, in the Salle Mollere, Paris, and shortly afterwards joined a company which made a tour of Italy. In 1846 he was playing in the French Theatre in Berlin. In 1847 he returned to Paris, and acted for a season with a company which performed at intervals in the St. James' Theatre, London, Eng. He was next engaged in the Vaudeville, Paris, and from there he went to the Ambigu, thence to the Varieties, the Theatre Historique, again to the Vaudeville, then to the Porte St. Martin, and in 1857 and the following year he was joint director with M. De La Rounat of the Odeon. Among the numerous characters of which he was the original impersonator may be mentioned Armand Duval in "La Dame aux Camelias" (Camille), Louis and Fabien in "The Corsican Brothers," Raphael in "The Marble Heart," and Horace in "Pauline," in all of which he achieved signal success. Having mounted to the top of the ladder on the French stage, he decided to try his fortune on the English-speaking stage. He made his debut as an English actor at the Princess' Theatre, London, Eng., Saturday, Oct. 27, 1860, acting the title-character in Edmund Falconer's version of Victor Hugo's drama of "Ruy Blas," and achieving an unequivocal and brilliant success. At the same theatre, Feb. 11, 1861, he played Don Cæsar de Bazan, for which he was highly complimented by the press. His impersonation was compared with that of Frederick Lemaitre, the original, who had acted that character in French in London, and with J. W. Wallack (the father of Lester Wallack), who had played it in the Princess' Theatre, with the following result: "To characterize the three briefly, M. Lemaitre's may be called the humorous, Mr. Wallack's the melo-dramatic, and Mr. Fechter's the chivalric version." In March, 1861, he acted Hamlet for the first time in England. His portrayal of the character excited great attention, and it was in every sense a remarkable success. Considerable comment was caused by Mr. Fechter's wearing a profusion of flaxen hair, to indicate Hamlet's Scandinavian nationality, yet it was admitted that it enabled him "to carry to perfection an assumption of that dreamy, unpractical look which is scarcely to be associated with a dark complexion." On Oct 23, 1861, at the same theatre, he played Othello for the first time in English; but was only partially successful. In 1863 Mr. Fechter entered upon the management of the Lyceum Theatre, being financially aided by Miss Burdette Coutts, who is now the patroness of Henry Irving in his management of the same theatre. The season opened Jan. 10 with "The Duke's Motto," altered from "Le Bossu" of Paul Feval by John Brougham, Mr. Fechter acting Henri De Lagardere. This character, being of the romantic school, of which Mr. Fechter stood confessedly at the head, enabled him to display his genius and artistic attributes in their most advantageous light, and the piece achieved a great success and enjoyed a long run. It was followed Oct. 31 by another drama of the same school, entitled "Bel Demonio," written by John Brougham, Mr. Fechter playing Angelo with great effect. May 21, 1864, "Hamlet" was revived with marked success; Oct. 22, "The King's Butterfly" was acted for the first time, Mr. Fechter impersonating Fanfan; Jan. 21, 1865, he produced a version of Frederick Lemaitre's "L'Auberge des Adrets" under the title of "The Roadside Inn," and played Robert Macaire in it. On April 15 he acted Belphegor in the drama of that name, and in his son played one of the children. During this year he produced two plays by Palgrave Simpson—"The Watch Cry" on Nov. 6 and "The Master of Ravenswood" on Dec. 22, the manager playing the leading roles in both pieces. "Hamlet" was again revived in the early part of 1866, and in May he produced "The Corsican Brothers," in which he had originally acted the twins at the Theatre Historique, in Paris. In January, 1867, Henry Leslie's drama of "Rouge et Noir" was played for the first time in the Lyceum Theatre, Mr. Fechter sustaining the character of Maurice D'Arbel. He played Claude Melnotte in "The Lady of Lyons" for several nights, beginning Sept. 16, and in November he withdrew from management. His prodigality in mounting pieces, together with his lavish expenditure of money in every department of the theatre, precluded any possibility of money being made. On Dec. 26, that year, he began an engagement in the Adelphi Theatre, acting the character of Obenreizer in Charles Dickens and Wilkie Collins' play of "No Thoroughfare," then played for the first time. In Paris in 1868 he played this character in a piece there called "L'Abrime" (The Abyss). He appeared as Edmond Dantes in "Monte Cristo" Oct. 17, then first performed. In March, 1869, he appeared at the Adelphi as Count de Layrac in a piece, written by himself in collaboration with Wilkie Collins, entitled "Black and White." On Nov. 29 of that year he began a series of twelve farewell performances in the Princess' Theatre, prior to his departure for the United States. On Dec. 21, accompanied by Miss Carlotta Leclercq, he sailed from Southampton in the steamship Main for this city, and arrived here 31. Together they made their American debut in Nibio's Garden Jan. 10, 1870, acting in "Ruy Blas." In Aug., 1880, there appeared in *The Atlantic Monthly* an article highly eulogistic of Mr. Fechter's abilities as an actor, written by Charles Dickens. This was the cue for a series of similar articles in the daily journals, and the consequence was that public expectation was raised to the highest pitch, the actor did appear he failed to thoroughly satisfy his audiences. "Ruy Blas" ran until Jan. 26, when "The Duke's Motto" was produced, and acted until Feb. 14, when "Hamlet" was substituted and played until the engagement terminated, 19. On Feb. 21 he opened an engagement in the Boston (Mass.) Theatre, playing Hamlet. The Dickens article and the adverse criticism in the New York papers had their effect, and there was only a moderate-sized audience present, and considerable disappointment was felt. Business increased during his second and last week, when he acted Ruy Blas, Claude Melnotte, and repeated Hamlet. During the remainder of that season he starred through the country. He was then invited by Arthur Cheney to assume the management of the Globe Theatre, Boston, Mass., which position he accepted, and opened the theatre Sept. 12, 1870, with "Monte Cristo," he playing Edmond Dantes. It enjoyed a run of forty-eight performances. Mr. Fechter's irritability of temper, brusqueness of manner and overbearing demeanor in business led to internecine strife behind the scenes. He had trouble with J. W. Wallack Jr., who was engaged as leading man with the privilege of refusing such parts as did not please him, and some spicy letters passed between them, some of which found their way into print. Jan. 14, 1871, Mr. Fechter retired from the management of the Globe Theatre, and on the same night he received a benefit, tendered by distinguished citizens, and the tickets were sold at auction, the premiums ranging from $75 to $1 each. The beneficiary's share of the receipts amounted to $3,200, every cent of which he donated to various charities in that city. Returning here, he, with Miss Leclercq, supported by a powerful company, acted "The Lady of Lyons" in the Fourteenth-street Theatre Jan. 25, for the benefit of the Holland Testimonial Fund. In the Summer of 1871 he leased the Fourteenth-street Theatre (now Haverly's Lyceum) of Duncan, Sherman & Co., who also advanced him a large sum of money to rebuild it. Mr. Fechter invested some $50,000 of his own money in the enterprise. He thoroughly reconstructed the entire edifice, added the portico in front, and introduced many novelties in the stage department. His reckless expenditure of money caused a breach between Duncan, Sherman & Co. and himself, and they took the theatre from him by legal process before he opened it; consequently what money he had invested was lost. Mr. Fechter gave the theatre the title of the Lyceum, and it had previously been known as the Fourteenth-street Theatre and the French Theatre. While the alterations were being made Mr. Fechter visited Europe, and on March 2, 1872, he reappeared on the London stage, at the Adelphi, acting in "Ruy Blas." On June 2 he began an engagement at the Princess' Theatre in "Hamlet," which was the last that he played abroad. He returned to this city in September, and work on the Lyceum Theatre was rapidly pushed. Intimation was publicly given that the theatre would be opened Nov. 25 with "Monte Cristo;" but it was not opened. It was again stated that the rehearsals of "Monte Cristo" would be commenced March 2, 1873. The opening was announced for March 31, but during the previous week Duncan, Sherman & Co. took possession of the theatre and ejected all of Mr. Fechter's workmen and agents. Mr. Fechter during the week ending April 26 brought suit against Mr. Sherman of Duncan, Sherman & Co. for damages for alleged nonfulfillment of contract. He estimated his damages at $412,000, as follows: Money paid for alterations and repairs, $65,000; paid advance salaries to artists, $10,000; loss of profit, $63,000; loss of money he would have earned, $224,000; loss from improvements in construction, $25,000; and injury to good name, $25,000. Upon the above complaint application was made to Judge Barrett in Supreme Court, Chambers, for an attachment against the theatre; but the Judge would only grant an attachment for the amount alleged to have been actually paid out—$75,000. On April 28, 1873, Mr. Fechter resumed the practice of his profession by commencing an engagement in the Grand Opera-house, under the management of Augustin Daly, acting Edmond Dantes in "Monte Cristo," which ran until June 2, when "The Corsican Brothers" was put on, and gave place to "Ruy Blas," which held the stage until the close of the season, 14. Since this time Mr. Fechter had been before the public only as a star, and of late years his engagements has been infrequent and frequently interrupted by illness. During his travels he visited San Francisco, Cal., where he played a successful engagement. On Dec. 28, 1874, he began a week's season in Wood's Theatre, Cincinnati, O., and on Jan. 2, 1875, he was unable to perform, and the theatre was closed and the money refunded. He met with an accident while getting out of a carriage, falling in such a manner that the step cut a tendon in one of his legs, injuring him so severely that he was confined to his hotel for several weeks. On Nov. 18 of the same year, while fulfilling an engagement in the Walnut-street Theatre, Philadelphia, Pa., and playing Obenreizer in "No Thoroughfare," he fell from an improperly braced platform fifteen feet above the stage, and again injured himself. Although he was able to finish his performance that night, he was unable to play at the matinee and night 20. His last engagement in this city began in the Broadway Theatre, under the management of J. C. Duff, Dec. 17, 1877, he acting Edmond Dantes in "Monte Cristo." He closed Jan. 26, 1878, impersonating Ruy Blas. His last engagement on any stage was to have commenced in the Howard Athenæum, Boston, Mass., April 7, but he was suffering from a gastric attack. At a quarter past eight o'clock he appeared before the curtain, stated the cause of his illness, and dismissed the audience. He appeared 8 and during the rest of the week, acting Lagardere in "The Duke's Motto." On the 14th he was again ill and unable to act, but reappeared 15 as Maurice de Layrac in his own and Wilkie Collins' drama of "Black and White," which ran until the close of the engagement, 19, when Mr. Fechter made his last appearance on any stage. About four years ago he purchased a fifty-seven-acre farm in Richland Centre, Pa., where, with his wife, *nee* Lizzie Price, he had since made his home.

HIS LAST ILLNESS.

Dr. Seth Pancoast, a homœopathic physician of Philadelphia, was the first who attended Mr. Fechter during his last illness. A month ago he was written to by Lizzie Price, saying that Mr. Fechter was much improved in health; a week later he received another letter written in a less hopeful strain, saying that she had persuaded Mr. Fechter to visit the city and consult him, and requesting that he would meet them at the depot and accompany them to her mother's house—Mrs. Susan Price, 2,130 Cherry street. A few days later another letter was written stating that it was impossible for Mr. Fechter to visit the city, as jaundice had set in. She therefore requested the doctor to visit him at his house. On July 25 Dr. Pancoast went to Richfield Centre, and made his first call on his patient.

"I found him," says the doctor, "looking as yellow as saffron. His liver was enormously enlarged, could hardly have been contained in a half bushel, and his digestion was much disarranged. Still he seemed cheerful, and said he was feeling somewhat better. I administered medicine to him and left." The doctor's next visit was made on Sunday last. This time he went up in answer to a hurried telegram. The doctor says he found him again cheerful and feeling slightly better. "I don't think he had any thought of dying. I had barely any hopes of him, however. I had a serious talk with Lizzie Price, and told her I thought she had better speak to him of his condition, and tell him that if he had anything to settle he had better settle it at once. I came back home on Sunday afternoon. Early Monday morning I received another telegram asking me to come up on the first train." This telegram was very brief. It read:

Paralysis. Come at once. MRS. CHARLES FECHTER.

"I was too late for the morning train," said the doctor. "I sent a message telling them to let me know if they wanted me to go up in the afternoon. I received an answer in the affirmative. Accordingly I took the 2.30 train, and got out there between four and five. I found the tympanitic swelling of the abdomen had increased, and he was more helpless than I had seen him yet. He was fully conscious, however, and greeted me warmly, requesting me to let him know the worst. I told him he could not recover. He seemed to take it calmly enough. I think he made the remark that 'We'll have to take things as they come.'" Dr. Seth Pancoast returned home on the 6.45 train. The carriage which took him to the depot carried back to Fechter's house Dr. William H. Pancoast, a physician of the "old school," and his assistant, Dr. Shoemaker, who arrived at 7 o'clock.

NEW YORK CLIPPER.

SATURDAY, AUGUST 16, 1879.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

D. O'C., Washington.—The case as you put it has never been decided by us. We recall an ex-parte statement, in which not a word was said as to games that were not played, and on that statement the man had to run who bet against the Nationals. Now we have from you an ex-parte statement that says that all the games were not played, but fails to say why. It might have been because the Nationals refused to play, which would make the backer of that club loser; or might have been because the opponents of the Nationals refused to play, which would make the backer of the Nationals winner; or it might have been because both the Nationals and their opponents were unable to play or agreed not to play any more, which would make the bet a draw. We know the facts, but it is not our province to apply them in a case of this kind. All statements submitted to us for decision are supposed to embody the facts, and are furthermore supposed to have emanated from both parties to the wager, instead of being, as they too often are, colored to favor the view taken of the case in point by one side or the other. We can take into consideration only the statements submitted; and as to your statement we can give no decision at all, as it fails to say why certain games were not played. Nevertheless, we recite four different reasons for the non-playing of the games, and give three different decisions to meet the various cases. You know the true cause of the non-playing, and you can apply one of the three decisions to the state of facts which it suits.

P. McD., Chenevyville.—1. THE CLIPPER was first issued in April, 1853. 2. *Wilkes' Spirit of the Times* was first issued in September, 1859, its second volume (twenty-six numbers to a volume) beginning on March 10, 1860. 3. Twenty-five dollars would not be too much for a first-class wood; and even then the purchaser would be in good luck were he satisfied in his mind that he had really got one. 4. The Tartar is a truly good breed. It is, of course, a matter of opinion whether it is a superior one or not. 5. Just about as much is reliably known of the origin of the game-cock as of the fate of Morgan, or of the man who struck Billy Patterson. 6. That should not condemn the whole brood. The best fowl are apt to here and there throw the meanest of battlers. 7. We question if there is any considerable number of cocks that can be depended on to be unanimously game.

E. B. A.—It being cut-throat all-fours, A and B could not bunch the cards, nor could A deal to B or B to A without the consent of C. They could only arrive at a trump by running the cards three at a time (unless they played on the first six), and could only avoid cutting a trump by running the cards three at a time. This is to prevent possible collusion between A and B to beat C. At partner all-fours there can be no such collusion, and therefore all-fours there can be no such collusion, and therefore only the beggar and the dealer have any voice as to running the cards, save that the others can exact that three cards be dealt to each player when they are being dealt to, and that the partners of beggar and dealer are arrive at a trump. The partners of beggar and dealer are forbidden to look at their cards until the trump is fixed or settled upon, so that there can be no collusion between partners as to fixing it.

INQUIRER, Lebanon.—1. Springer's Music Hall, Cincinnati, contains 4,250 folding-chairs, but will readily hold 7,000 people. The hall is entirely new, and is not a remodeling of the old Exposition Hall. It is situated on Elm street, south of Fourteenth, opposite Washington Square, and on the site of the old Exposition buildings. We have not the slightest knowledge of the Astley-belt contest will take place in this city, at Madison-square Garden, in September, and the race for the O'Leary belt and championship of America will come off at the same place during six days in the month of October. 2. You can obtain all the information you want concerning the latter event by communicating with W. B. Curtis, P. O. Box 938, New York City. 3. We have no record of such a performance. 4. The managers of an event can restrict the entries to such men as they may see proper; but you could not be barred on the grounds that you had competed for money when others who had done the same are allowed to start, with all the circumstances known to the management.

J. P. S., Eureka.—1. There is no way in which to prove anything of the sort; but we think that the fight between Heenan and Sayers tended to show that the latter could stand a succession of as hard blows as any other boxer who ever entered the ring. 2. As regards the contest itself, you decided properly, and all bets were off in such a case; but a referee has nothing whatever to do with outside bets, and consequently any decision you might have made could not have had any bearing on the disposition of the same.

J. T., Fort Douglass.—We cannot decide any bet on the relative populations of Brooklyn and Philadelphia, especially without knowing exactly what the bet is. We have reason to question the accuracy of all censuses not taken by the general Government, which has taken none since 1870, and will not take another until next year. Then we shall know all about it. Just now it is not possible for anyone, except by a scratch, to come within thousands of the population of either city.

C. B. D., Chicago.—1. We do not anticipate that there will be any trouble in regard to the matter. 2. You had better at once deposit the necessary amount in some banking-house in your city, to be transferred through their London correspondents to the stakeholder. We think you would have been late if you had sent it by mail at the time designated in your letter, which was received too late to answer. The cable company do not receive money for that purpose.

A Patron, Maysville.—The stakeholder should give up the stakes to the backer of the man who is now declared elected, subject to a guarantee on the part of that side. In case the election is contested on the alleged ground of fraud, and the other party is adjudged entitled to the disputed office, he will return the stakes to the stakeholder or to them over to the other bettor. If the stakeholder is certain there will be no contest, then the bet is already settled, and no guaranty is required.

EARY WASHINGTON.—We cannot understand your arithmetic at all, but we shall try and catch the spirit of your query. If, after the gift, each bowler counts he gave; if B had more than one to go, there was no way that he could win the game while A held or made low. If A had only one to go, and B had two one point each," you mean that each had one point to go.

SUBSCRIBER, Rochester.—C can win on what he is located to call "a sure thing." One side or the other must have a sure thing when it comes to a decision, no matter what the bet is. It is the decision that makes the thing sure, or even though the decision may be wrong. C was betting on what he had been told. His information might have been incorrect, and then his "sure thing" would have cost him something.

R. J. K., Paducah.—The bet between A and C stands, and is to be determined by the fact that A and B bet on. If by the decision of two bettors will not win or lose his bet is simply making a second bet precisely like that already made. Thus C, when he bet A that B would not win, would win his bet with B, was really betting on the election, and not, for example, that A would die, and thus fail to win his bet.

PHIL. HAMILTON.—1. There are more square miles in the United States than in Canada. 2. We do not care to undertake to decide the other bet. Every decennial census figures annually, and some of them semi-annually; but we do not regard them as absolutely reliable. Perhaps we shall have thoroughly trustworthy information next year, when the U. S. census is to be taken.

VERY ANXIOUS, Greensburg.—The electric light was invented by the almighty, thousands of years ago. All that is left for novel inventors is to vary the different appliances that man has devised in order to cheapen the cost of its utilization. Had it been as cheap as gaslight or a pine knot, we should have used it when it was stopped at night to exhibit his menagerie along the river towns.

F. P. D., St. Louis.—1. A player who looks at his cards or raises them is debarred from claiming a misdeal because he finds he has six or but four. His hand is foul, and he is shut out from pot and play. 2. Nowhere in the city does two elevated railroads cross each other, one above the other. In a few weeks there will be such a place at Second avenue and Thirty-fourth street, however.

R. L., Keyport.—It is not true that Joe Donnikeep will stand it. There is no way that either can win without pocketing the ten-ball, if they offset each other with marks. If the donnikeeper nurses, he can depend upon his cue to stop their nonsense and play pool, and the first player to be required to abandon the wearying tactics should of course be the one who begins them.

SUBSCRIBER, Fertile, Iowa.—Gleu's Falls.—He was obliged to take the card. It was not a card exposed by the dealer. The player himself had almost forced it forth to see it. The card was sliding it from off the pack, the player's object being to call for another if that one did not suit his hand, on the ground that the dealer had exposed it to him.

BALLOONIST, St. Johnsbury.—1. We believe he is living in Philadelphia. 2, 3. Cotton, covered with a paraffine varnish, and it is now generally used. 4. Silk is seldom used. 5. We cannot say what that particular balloon was made of. 9. There would be no advantage in using hydrogen which would be more expensive. 7, 8. Cannot give dimensions or carrying power.

M. Mc., Derrick City.—1. The largest city in point of population is London, Eng. 2. It is not possible to answer as to areas, as there are many cities with but scant populations that have vast areas made up of farms and "countryseats." Philadelphia is the largest in area of the cities that are large in point of population.

BLOWER BROWN, Tucson.—1. You win. The greatest walking performance for one hour was that of Wm. Perkins, who accomplished eight miles in 59m. 5s., in a three hours' match with Howes. 2. We cannot give you Weston's best performance for the same time, walking, but he never did anything approaching that.

M. U. M., Coney Island.—The first Atlantic cable, so called, was "successfully and completely laid" in 1858. The fact that it came out and ceased to work merely proves that it had been completely and successfully laid, if it is the purpose of either party to this bet to rely upon verbal definitions.

PARIS.—1. He did not. 2. Morrissey fought George Thompson, J. C. Heenan and Tom King. 3. Morrissey was the taller of the three, the senior of Heenan when they fought. 4. We know nothing about them. 5. Goldsmith Maid's one-mile time was beaten this year by Rarus, whose figures are 2:13¾, made at Buffalo, N. Y.

NERO, Uniontown.—We presume you mean the attempt he made at the Brooklyn Driving Park, New York, in July 5, 1878, when W. F. Carver broke 5,000 glass balls in 7h. 30m. 30s., out of 6,222 shot at, using Winchester repeating rifles, and the balls being thrown up by hand about twelve feet from the muzzle of the rifle.

C. H. S., Urbana.—1. An external application of lemonice is the best. 2. We know of nothing that will increase the size of the hands save copiously of exercise. 3. To divide the total number of chances accepted by the total number of chances offered to put them out, and the quotient will be the fielding average.

E. G. F., Lexington.—1. If anything can be called proper about such a "game" as sancho-pedro, which is played in all sorts of ways, it is proper to play it in what is not deemed politest to follow suit. That is the rule of all fours, and sancho-pedro is but all-fours made silly.

H. H., Philadelphia.—What can you possibly mean by: "On deciding a bet on euchre, if it can be Dutched with a trump" "To "Dutch" at euchre is to make a trump out of the same color as the card turned down—that is, if a spade is turned, to make clubs trump are "Dutch."

W. C.—The Astley-belt contest for the championship of England, in which Blower Brown traveled 342 miles in 6 days, commenced April 21 and terminated 26. Hazael Chatters vs. Lewis was in England at the time, having arrived in London, after his return from America, April 12.

JOHN H. HALLAHAN, Youngstown.—The party alluded to is not the original Tim Collins, and, judging from his attitude in a photograph which has been forwarded to us, he knows precious little about the art of boxing. 2. We are not aware that it was.

H. P. S. C., Buffalo.—The Bostons won three out of fourteen games played on Saturdays this season, from May 3 to Aug. 2, inclusive. The three games were won off the Cleveland, Providence and Troy Clubs, by the respective scores of 7 to 3, 10 to 3, and 9 to 0.

A, B and C, Rock Island.—In the first place, being out of the game, C has nothing to say. In the next place, A is emphatically the party concerned in the bet, and the accident of C's having gone out on B's deal. It is A's privilege to elect whether he shall take the deal or the beg.

J. G.—Under the latter rule no one loses more than his customer walked off with, which was forty five dollars and the half One man's loss is another's gain is an old maxim that posits the readiest way of solving all such "problems" (.) Ho!

J. N. MCC., Cleveland.—You must send the money to the editor of *The Sporting Life*, 148 Fleet street, London, Eng., in whose hands the full amount must be deposited not later than Aug. 21, in order to entitle you to compete in the next six days' race for the Astley belt.

E. KIRTLAND, St. Louis.—When O'Leary walked against Weston in England he made 518¾ miles 260 yards in six days, and in his go-as-you-please race for the Astley belt he covered 520¼ miles in less time. In the match with Weston he walked fair heel-and toe all the time.

A. G. O., Ft. Scott.—The rule says that in case the bird should settle before being shot at, the referee shall, at the end of two minutes, call "no bird;" or if he fails to do so, the shooter must wait for the bird to rise; always provided the bird has not flown out of bounds.

T. M. H., Cincinnati.—1. He has played the character. 2. Yes. 3. We believe it has not been acted in this city. 4. He played Leontes in "A Winter's Tale" in Booth's Theatre, this city, from April 25, 1871, to June 3, inclusive.

C. E. B., West Bay City.—1. The jack counts, if three cards above were dealt off just ahead of it. 2. The last or odd card cannot be a trump, unless by agreement. There must otherwise be a run of three cards.

G. H. C., Chillicothe.—It was too late for D to call for a shuffle, as a matter of right. If he believed that there had been stacking, he could withdraw from further participation in that particular hand, or from the game.

PAYSON HUTCHINS, Detroit.—The Zephyrs being the only crew to start, the bet is a draw, unless it was expressly stated that the wager was play-or-pay, in which case the party who bet on the Zephyrs won.

J. R., Philadelphia.—The umpire was wrong, as, according to Sec. 11 of Rule 7, no run or base can be made upon a foul ball that shall touch the ground before being caught or held by a fielder.

J. L. AND D. H., Cincinnati.—Your postal card did not reach us until after our past issue had gone to press; therefore it was impossible to make the correction, which otherwise would cheerfully have been made.

CHARLEY, St. Louis.—A letter addressed to any member of the company in care of this office will quickest reach the person.

D. S., Washington.—We cannot say whether it has been dramatized or not. You can dramatise any novel which does not contain in the certificate of copyright these words: "All rights reserved."

C. A. G., Boston.—The dealer cannot count the jack he turns up, if such turning immediately follows a misdeal. If it was turned before the misdeal occurred, although in the same hand, it counts.

J. H. P., Albirtas.—They were sold by public auction, consequently the collection was scattered. It is possible that Mr. Reilly, 12 Spruce street, or S. Booth, 201 Centre street, may have what you want.

S. D. C., Richmond.—Your letter arrived too late, as the advertisement was upon an outside page. Your report could not be published, as it would have made us liable to an action for libel.

BEYTON, Baltimore.—Guess somebody has been "getting you off." We never heard of any such stake to be run for on the turf in that country. So far as betting is concerned, we cannot give you any additional information.

S. E. D., Los Angeles.—He has never fought a man who has rated anywhere near first-class, his opponents being John Doran, Mike King, Bernard, Tom Wheeler, J. C. Clark, Ed. St. Clair and Dan Carr.

JAMES MARTIN, Lonaconing.—Billy Edwards and Sam Collyer fought three times in the ring—once at Cherry Point, Va., once at Mystic Island, Ct., and the third time at Mill Creek, West Va.

J. S. BODIE.—Barnum's Museum, at the corner of Broadway and Ann street, was destroyed by fire July 13, 1865, and was never rebuilt.

W. W., San Francisco.—1. She has retired from the stage, is married, and living in South America. 2. Watch our sporting news.

CONSTANT READER, Ottawa.—He swings off from the bar, hangs only his hands, propels himself forward, and turns a somersault, in most cases alighting on his feet.

DELL, Gloucester.—There may be such a company. Letters addressed to professionals in care of this office will reach them.

S. C., Lafayette.—Lake never performed any such feat. Perkins' time, 6m. 23s., is the best record for one mile, walking.

C. E. BROWN, Covington.—The best way to obtain a "pattern" is to buy a pair of shoes, which you can do from C. James, who advertises.

E. P. M.—The rope should be 1½ inches in diameter, and the side creases should be twelve feet from the centre crease.

S. W. D., St. Louis.—Unless by agreement, you cannot play alone after having been promised assistance by your partner.

HOLLYWOOD.—When "Love for Love" was acted in Wallack's (old) Theatre, March 1, 1854, John Brougham played Ben and Lysander Thompson Foresight.

H. W., Evart.—Melbourne, Australia, has about 244,000, which includes those living in its suburbs. Sydney and its suburbs have a population of 56,000.

GEORGE D. JONES, Columbus.—Address the secretary of the National Rifle Association, James H. Jones, 23 Park Place, this city.

A AND B., City.—The accounts we have received of the race in question do not give the details necessary to enable us to answer the query.

THOS. MAGUIRE, Troy.—We cannot publish the challenge unless you send a deposit as an evidence of good faith.

ITSABIGLE, Olean'—1. Of Peck & Snyder, 124 Nassau street, this city. 2. Robert Corvella died in Bound Brook, N. J., May 8 last.

S. W.—Sweeney's Hotel, in Chatham street, is on the northeast corner. Chatham street runs almost due east and west.

M. C.—The Secretary of the Treasury, Washington, D. C., can give you information, but there is no society upon which you can make a *claim for relief*.

TYGILLER.—Barney Fleury fatally stabbed Harry Lazarus in East Houston street, this city, on the morning of Jan. 3, 1865.

HERBERTUBBS, Auburn.—You will find all the information you ask for in the issue of THE CLIPPER dated Aug. 9.

W. M., Pittsburg.—1. Three dollars. 2. From $25 to $75 per week, according to merit, reputation and length of engagement. 3. Fair.

L. M. B.—The fastest time in which a mile has been run, level ground, is 4m. 17¾s., in a dead heat between Lang and Richards in England.

F. R., Marcellus.—1. You cannot buy them ready made. They have to be made to order. 2. Cannot say.

ANDERSON, Baltimore.—Of Eaves, costumer, 62 East Twelfth street, this city.

A. H. K., Philadelphia.—Thanks. We are already supplied.

H. L., Elk Rapids.—Flora Temple's best time was 2:19¾, made at Kalamazoo, Mich., Oct. 15, 1859.

F. G.—The Lyceum Theatre was never called the St. James Theatre.

F. E.—If you are really in earnest, then we answer—the Alida.

C. K., Dayton.—Under a special rule of the turf, the dead heat makes a draw of it.

BILLY BOYS, Baltimore.—At cassino a player can call out on a sweep.

H. S. A., Allouquerque.—1. Bazin has been dead for some years. 2. Do not know.

O. S., San Francisco.—We have never experimented with human skulls in that way.

O. K., Richmond.—You win. Rarus has a better record than 2:13¾.

C. C., Lisbon.—His initials are C. E. A letter would reach him in care of this office.

UNCLE SAM.—The information wanted is given in THE CLIPPER ALMANAC.

GEORGE W. GARDNER, Ft. Elliott.—The fastest 100 yards time by a pedestrian is 9½sec., by George Seward.

JERRY, Booneville.—We cannot give you their times for one mile.

M. F. D., Rochester.—You are not bother about those races.

A. A. D., Savannah.—No answers by mail. We do not require one now. Apply again about Sept. 1.

REAVEYS, Brooklyn.—Johnny Dwyer was born Aug. 15, 1847.

C. A., South Bend.—Address a letter to *her* in care of this office.

RUNNER, Council Bluffs.—Write to Ed. James, as per address.

RUNNER.—Not unless it was announced as a handicap race.

BASEBALL GIRL, Manchester.—1. We do not know where he is. 2. He ceased to be their manager several weeks ago. 3. Chicago.—The 25 letter will be advertised. The lady has not gone to Europe.

O. S. J., Brantford.—It is a new company, and we do not know what is the office.

GEORGE CONYERS, Johnstown.—If you will state the year, we will be able to give you the information asked for.

J. D.—We have repeatedly given it as our opinion that it was not for the championship.

W. L. W., Claremont.—Three fives and two deuces are lower than one five and four aces at poker.

A. P. H., Rouseville.—In 7, 8, 6, and 8, there is but one run.

R. S., Detroit.—Please classify walking and wrestling matches under their appropriate heads.

DIXIE, Columbia.—1. Thanks; but we do not require it. 2. It is a fiction.

J. McV.—It is a little too late, the excitement having subsided.

C. P. S., Peru.—Ninety cents for each insertion in a space of six lines.

J. C., Chicago.—In its present form it would not read well in print.

E. K., Barrington.—A fair-list will be published in THE CLIPPER about the end of this month.

LOUIS STERN.—We cannot give you baseball columns next week.

E. W. KEAN, Greenfield.—See paragraph in relation to the matter in another column.

ALLEN, H. K.—We thank you, but have no need for a correspondent there.

SUBSCRIBER, Leadville.—The last issue of that book published will decide the matter. A losing.

TOM LOWE, Bridgeport.—You should advertise for it.

A. S., Greene.—Flora Temple's best time was 2:19¾.

R. W. B., Rochester.—We have no knowledge of it.

H. J., Germantown.—Address to New York P. O.

AJAX.—We will answer you in next issue.

J. S., Philadelphia.—Long Branch, N. J.

T. H. M., Newark.—We have.

A. CASSIDY.—Out of print.

DECLINED.—"A Sensation."

DEATH has been more than choice of late in singling out its victims from the amusement walks of life. He has so timed the sweep of his scythe as to present to our view a saddening array of coincidences. Long associated with Charles Fechter professionally was Miss Carlotta Leclercq, of whom the silly report was once spread that they had wedded together. She came to America when he did, and made her first bow here when he made his. Accompanied by her husband, she was to have come here again this year. The husband cannot come, and the wife will hardly make the journey alone. The ticking of the telegraph-sounder announcing the death of Fechter had barely ceased when news came to us from England that John Nelson, Carlotta's husband, had died suddenly at Preston, having burst a blood-vessel through overexerting himself while playing Claude Melnotte. Then there is the case of William Melmoth Ward, who died but a few hours before Fechter. Born in the same country, they met a common end in dropsy. Since about 1852 they had come to resemble each other in heaviness and abdominal prominence, yet in the long-ago both were leading-juveniles. Those familiar with Ward of late years would scarcely believe that there was a time when his graceful figure toured the country as the Romeo and the Zapio of such forgotten "stars" as the recently deceased wife of the still vigorous Benjamin F. Butler. Both Ward and Fechter had been managers, and that they were unsuccessful managers serves but to point another coincidence. They had also been stage-managers in this city and elsewhere, and it is one more coincidence that neither was ever happy in that position, any more than he seems to have been in his earlier marital relations. Finally, of the many who sought to induce Fechter to come to America, only Harry Palmer was successful; and Harry Palmer's body had scarcely reached our shores before Fechter himself was dead, as if summoned by his old manager to a fresh engagement in the newest and strangest and last of all lands. It was fated that neither should die on his native soil, though Fechter died in his own country, it not being generally known that he had become an American citizen. The remote cause of death in the one case was not very dissimilar to that in the other. The immediate cause in Fechter's was paralysis of the heart, and that was probably the immediate cause in Palmer's also. The last words of each were an appeal for aid in the supreme moment of agony: "Hold me!" cried Fechter to his wife, and "Hold me tight!" called Palmer to his son Hermann.

BATHS are to be the proper thing at Coney Island next Winter. The argument is that it is a shame to let the magnificent buildings down there lie idle because of the advent of cold weather, and the project is to erect huge tanks, about two hundred feet square, fill them with sea-water raised to Summer temperature by artificial means, and charge fifty cents for a towel. This charge, along with fifty cents more to go there and back, will make Coney Island a very popular place in Winter-time—some people think. The people who so think, it may be added, will be prepared to furnish meals to order. Alcoves are to be luxuriously fitted up for those who, not caring to bathe, might take delight in looking on while others bathed. Males and females will not be allowed in the same tank, which shuts out the gambols of the professional man-fish and his side-partner. As rubber-downs, there will be females attached to the female tank, and males will be on hand at the male tank. There will likewise be music—one band for both tanks, however. The idea, in fact, is to convert Gravesend into a sort of Vienna or St. Petersburg.

"IT IS SAID" that our repeaters, keelers and other political strikers contemplate holding a convention, with the view of taking action concerning the coming campaign, and to make up a schedule of prices for the government of candidates and the boys. It is thought that delegates will be instructed to go for higher rates for repeating. This movement is not commenced a moment too soon.

HANLAN declines to row a race with Courtney for three thousand dollars; but should any gentleman see fit to hang up a purse of *ten* thousand dollars for such a contention, he will take part in the proposed race. That's a good deal of money to go for, when we consider that in *some* coteries the boys find it difficult to induce men of wealth and influence to hang up the price of a beer for them.

AS WE have already intimated, the conspirators who originated and set afloat the "Pinafore" monstrosity seriously contemplate visiting this country in a professional capacity. Might we suggest that they get their lives insured before leaving England? If the pedestrian Rowley, who *never* did us any harm, had to be protected by the police, what is likely to be the fate of Sullivan and Gilbert, who, for nearly a year, have destroyed our peace of mind by their unholy act in translating to our erstwhile peaceful shores the inharmonious element complained of? We give this timely warning so that, in case the conspirators become lost or mislaid while foraging in New York, no blame can attach to us. We are slow to anger; but, when once aroused, we are as a consuming fire!

TWO of "us" had a hostile meeting in Abingdon, Va., on the 7th inst., growing out of an editorial controversy—one of us was shot, slightly; while the other was considerably battered with the pistol that wouldn't go off. Neither of "us" was fatally injured; and, we are proud to say, both of "us" are likely to live to fight another day. It is a singular coincidence that, about the same time "we" were engaged in this unlawful emeute, a "brutal glove-fight" was in progress in Pittsburg, between two scientists of that ancient burg, videlicet, Owen Moloney and John Lafferty, and the victory was awarded to Moloney. These little recreations give variety to our existence. Without them life would be a blank.

PAROLE'S head was level in not starting for the Brighton Cup, as for that he would have had to carry 134lb. If the racing in England of late has demonstrated anything, it is that Isonomy is the best four-year-old on earth, and that Parole can beat any horse in England except Isonomy at a good distance, and possibly The Bear, who has beaten him, although Parole was giving him 14lb. The American horse is to try it again, having, in consequence of the defection of the Duke of Magenta, to do much more work for the honor of his country than was cut out for him when his owner sent him abroad.

SOME NEWSPAPERS have expressed chagrin because Robson and Crane, notwithstanding that the latter has acknowledged to having brought some novelties home with him from Europe, decline to make known to the public their plans for next season, inclusive of what they are going to play. We can relieve the minds of our journalistic brethren, and without any breach of confidence. Robson and Crane are going to play euchre. By a reference to the list of their company, published in our dramatic columns, it will be seen at a glance that they have all the tools, more especially a new and full deck.

SOME of the playful jockeys in the trotting-races at Buffalo last week were cruelly maligned because their horses failed to win or to make anything like their customary good time. This is very wrong, and the reaction must sooner or later come upon the offending heads of the wicked maligners. Are we to look for the working of miracles by the poor jockey? Can we reasonably ask him to get 2:20 out of his trotter, when the horse's bowels are troubled from eating green apples? There is entirely too much fault-finding on the race-track nowadays. Give the jockeys a chance.

THE MOSQUITO is now in his prime. There is something very touching in the sad refrain of this songster of the Jersey swamps, and that is one reason, probably, why the sparrows do not harm him. He soothes us to rest with his strains, and arouses us near the break of day so that we may see the sun rise in all its golden beauty. As the mosquito is solely a Summer production, we have often wondered why some enterprising man does not can him for Winter use, the same as we can frogs and shrimps.

COUNTRY PEOPLE are coming to have queer ideas of our police force. Last Monday Mr. Daniel O'Reagan, hotel-keeper at Hopewell Hill, Canada, rushed into headquarters with the exclamation: "There is a hell, and I want to see Superintendent Walling!" There was no mistake about Mr. O'Reagan's having been robbed, but he was certainly in error as to the identity of Mr. Walling. Besides, the head man down below is not called superintendent.

"THESE OUR PLAYERS" are passing through the city day after day, on their way to the different cities where their services will be required during the approaching season. A number of managers have left the metropolis, having completed their arrangements for the campaign of 1879-80, and made their calling and election sure with the various combinations that propose to tour the country in the sweet by-and-bye.

BIG SWIM.—On Wednesday, Aug. 13, Captain Webb is to attempt the feat of swimming from Sandy Hook to Coney Island, distance fifteen miles. He is to try it without the incumbrance of a rubber suit, without paddle or other help, and expects to swim out at Manhattan Beach in the evening of Wednesday. Should he succeed, it will be "greatly to his credit, for he is an Englishman."

THE WAYS of the insurance companies are always dark, but not always vain. One of them is now fighting the relatives of a dead man, and refusing to pay up, on the ground that he had neglected to tell the company, when he took out his policy, that early in his life he had spit blood. It is only people who are denied teeth all their lives that never spit blood early in their careers.

A WILLIAM-STREET dealer displays in his window a sponge that, when soaked, measures eight feet in circumference. It is said to be the largest ever seen. We have seen them measure six-feet-two one way, and have seen them so soaked that they were fairly doubled up; but even then they did not quite reach eight feet in circumference.

IT SUGGESTS bitter thoughts when a bottle of imported wine is opened only to disclose inside a mosquito that could have been reared nowhere but in New Jersey, and could never have flown across the Atlantic. The man who has not had this experience in this city is totally unfamiliar with printed wine-lists.

THE SMALL BOY is returning to the city in droves after a ten days' vacation at a farm-house in the country, with the orchards and vines free for all. When our agricultural friends find their fruit-crops a failure, isn't it strange that they never attribut such failure to its true cause, viz., the small boy?

IT IS one of Sarah Bernhardt's ambitions to cease being lean. She recently remarked that the English ladies chew their words, and that she proposed to do the same and get fat. It would take too much time. Hie thee to America, Sarah, and drive a beer-wagon.

"A SLIPPERY DAY."—"Let those who walk on slippery places take heed lest they fall." This beautiful sentiment occurred to us the other day as we tumbled to a rich and ruddy banana skin. "A few more left of the same sort."

THERE must be something wrong about this, but we have been informed that Currie, the murderer of Porter, scorns the idea of pleading insanity, as he is perfectly content to leave his case "in the hands of a jury of his peers."

EVIDENTLY this is not the season of the year to find a cool bourgeois in Toronto, far north as it is. They are capable of making it very hot for one another, particularly husbands, up that way.

A ST. LOUIS editor has resigned his office in order to become a deputy-coroner. It is humiliating to us of the craft to be thus told that it pays better to handle dead bodies than live topics.

THE LADIES are this Summer taking more kindly to archery than they ever took before; and we might add that they do more damage with their eyes to their beaus, than with their arrows.

BASEBALL is booming. In fact, it is the main boom at present, completely casting in the shade even the great financial and political issues of the day.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

ADAMS—Dr. John W.—A well-known dentist of Philadelphia, Pa.—Bristol, Pa., Aug. 6.

BRAXTON, Major John S.—Collector of the Port of Norfolk, Va.—there, Aug. 9, aged 51.

BROWN, Edward S.—A well-known driver and trainer of trotting-horses—Chicago, Aug. 4, aged 35.

BIRCH, Charles—For a number of years a well-known merchant of Baltimore, Md.—there, Aug. 4, aged 42.

BARBEREAU, Augustin—An eminent French musical professor and composer—Paris, France, recently, aged 80.

CHILLMAN, Henry R.—A well-known photographer of Philadelphia, Pa.—there, Aug. 6, aged 54.

CAMPBELL, Abiel C.—An old resident of Brooklyn, N. Y., and for many years ferry-master at South Ferry—Brooklyn, Aug. 5, aged 67.

CHASE, Anthony—One of the oldest and most respected citizens of Worcester, Mass.—there, Aug. 4, aged 89.

CHURCH, Captain Charles—A well-known owner and commander of steamboats plying between Memphis and New Orleans—Blount Springs, Ala., Aug. 4.

CHURCH, Dr. Austin—A one time physician of extensive practice, but engaged in commercial pursuits in this city since 1832—Brooklyn, N. Y., Aug. 7, aged 80.

DINA, Giacomo—A prominent Italian journalist—Turin, July 31, aged 65.

FECHTER, Charles A.—The well-known actor (see Drama)—Quakertown, Pa., Aug. 4, aged 54.

FOSS, Daniel S.—Editor and proprietor of *The Woonsocket Patriot* for nearly forty years—Woonsocket, R. I., Aug. 4.

FIFE, Earl of—An Irish peer—cable dispatch dated Aug. 8, aged 69.

FISHER, Dr. Wm.—A wealthy retired physician of Baltimore, Md.—there, Aug. 7, aged 68.

FAIRFAX, Archibald Cartyle.—A well-known citizen of Baltimore, Md.—there, Aug. 4, aged 36.

GOSSETTE, Thomas—A prominent citizen and pioneer settler of Plainfield, Ind.—there, Aug. 3.

HESSE, Alexander J. R.—A noted historical and portrait painter—Paris, France, Aug. 8, aged 73.

HINTON, Col. Isaac—An aged and esteemed resident of Colerain Township, O—there, Aug. 4, aged 88.

HAWLEY, Chas. B.—One of the pioneers of Seymour, Ind.—there, Aug. 7.

IRWIN, General Wm. W.—A prominent politician of Pennsylvania, where he had served two years as State-treasurer—Beaver County, Pa., Aug. 2.

JOHNSON, Keith—An African explorer—Berobero, Africa, June 28.

JENNESS, John Scribner—Author of several books—Newcastle, N. H., Aug. 10, aged 53.

KENDALL, William—An aged and respected resident of Greene County, O., of which he was one of the pioneer settlers—there, Aug. 7, aged 87.

LELAND, Major W. W.—Formerly prominent as a hotel-keeper, but more recently in business as a broker. When the last war broke out he obtained a position on the staff of General Grant as commissary, with the rank of major, retiring from military life, however, after a brief service—Saratoga, N. Y., Aug. 9, aged 59.

MORRIS, D. L.—A well-known Dutch comedian (see Variety Halls)—Cape Girardeau, Mo., Aug. 5.

MCLEAN, Thomas.—An English astronomer of note—Cape Town, Africa, cable-dispatch dated Aug. 5.

MARTIN, John W.—One of the most prominent citizens of Lafayette, Ind.—there, Aug. 5.

MARTIEN, James W.—For many years in business in Philadelphia as a commission merchant, and at one time a member of the Common Council—Doylestown, Pa., Aug. 1, aged 75.

MILLER, Gillespie—An old and esteemed teacher—Inwood, N. Y., Aug. 1, aged 87.

MURPHY, James S.—For many years secretary of the Baltimore and Susquehanna Steamboat Company—Baltimore, Md., during which time he expended a fortune for their special benefit, and the last he expressed of an effort being made to "pocket" him, giving color to the belief that the true reason for his withdrawal was either lack of confidence in himself or dread of unfair treatment. There does not appear to have been any ground for fearing foul play, however. Thus, as at Silver Lake, N. Y., where Riley declined to row against Johnson, ostensibly because he was of the belief that French Creek was not long enough for him, the public were again denied the opportunity of seeing the relative strengths of these quondam antagonists clearly tested. As a whole, the management was fairly good, but it must have been a disappointment to Ben Sherman that races to be rowed on a short course; for, no matter whether the laying-out of the course in that way was due to design or unintentional error, those who were entrusted with that duty are amenable to censure, inasmuch as it was just as easy to have the measurement right as wrong, and it was their duty to see that it was correct. The time made in the trial heats, especially that by Riley—19m. 28s.—proved to the merest tyro in such matters that there was a shortage, and that much re measurement this abbreviation was stated to amount to two hundred yards each way, or nearly a quarter of a mile in all? This is stated to have been remedied on the second day, when Riley won in the official time of 20m. 27s., three minutes less than two lengths between first and third boats. The course as remeasured may have been correct, but the performance of Kennedy and Lee was rather better than it had been thought they were capable of. As one of the big dailies which pays sufficient attention to sporting matters to be better posted has announced that the time given is thirteen seconds faster than the best previously on record, it is proper that we prevent the public being misled by stating that the best recorded time for three miles with a turn, sculling, is 20m. 14½s., made by C. E. Courtney nearly two years ago. The amateur time was 20m. 28s., on a two-mile turning course. Particulars follow:

THE PROFESSIONAL RACE.

First Heat.—F. A. Johnson, Boston, 1; G. W. Lee, Greenpoint, 2; Ed. Powell, Pittsburg, 0; Alonzo Schaffer, Pittsburg, 0; Owen Moloney, Pittsburg, 0. Johnson, who was the favorite, quickly drew to the fore, and none of the others was ever dangerous, although Lee made a strong bid for the first honors during the latter part of the contest, the pace which they got on their shells forcing the contestants to give up the struggle. Johnson finished the race three lengths ahead in 20m.30s. It was a fast race, and it was no discredit to Lee to be beaten under such circumstances.

Second Heat.—Fred A. Plaisted, New York, 1; Nicholas Layberger, Pittsburg, 2; Cyrus H. Coulter, Pittsburg, 3. Patrick Luther, Pittsburg, was also drawn in this heat, but staid out of it. Plaisted, the choice of betting men, went off with the lead, and managed to stay in front almost to the finish, when he gave Layberger, who had been pressing him hard, got to the fore and rounded first. A close seesaw race to the goal ended with Plaisted first past the post, the time being 21m. The fine effort made by Layberger provoked considerable enthusiasm among his townmen.

Third Heat.—James H. Riley, Saratoga, 1; John A. Kennedy, Portland, Me., 2; Andrew Seibert, Pittsburg, 3; W. J. Morrow, Pittsburg, 0. The Saratogian was in fine fettle, and he soon got well out in front with the lead, which he continued to increase to the turning-stake, being at that point four lengths ahead, while Jo Kennedy was then two lengths in front of Seibert; but the latter, by making a capital turn, passed well by, and got to the fore. Thereafter, Riley continued to lead all the way home, his chances never being in jeopardy, and a ding-dong race for second place was witnessed between Kennedy and Seibert, each leading the other alternately; and it had not been that the Pittsburger had his headway stopped by getting too close to a little island on the course, some were inclined to think that he might have carried off the honors won by Kennedy by but a half length.

Final Heat.—Riley, 1; Kennedy, 2; Lee, 3; Plaisted, 4; Layberger, 5. Lee led for a furlong, when Riley, pulling thirty-eight to the minute, drew upon him, assumed the lead, and held it to the end, turning three lengths before Kennedy, behind whom came Lee, with Plaisted, who for a time had been second on nearly even terms with Kennedy, fourth, and the Pittsburger last. No change occurred on the return, but the contestants rowed for about all they were worth, Riley finishing about a length and a half ahead, with Lee three-quarter-length behind Kennedy, Plaisted well in the rear, and Layburger a few feet behind him. Time, 20m. 27s.

THE AMATEUR RACE.

First Heat.—William Babbitt, Wheeling, West Va., 1; Martin Morris, Pittsburg, 2; H. Wenner, Pittsburg, 0. The race was close and interesting between Babbitt and Morris, but Wenner found that he was in too good company before the turn was reached, and stopped rowing. Time, 16m.

Second Heat.—Frank Brennan, Pittsburg, 1; Alexander Handy, New York, 2; William Hilderbrick, Pittsburg, 3; John Morse, Pittsburg, 0; K. Houck, Pittsburg, 0. At one time on the road home there was a gap of several lengths between Handy and Hilderbrick, in favor of the lat

BASEBALL.

GAMES TO BE PLAYED.

NATIONAL.

Aug. 12, 13, Holyoke vs. National, at Holyoke.
Aug. 14, Springfield vs. National, at Springfield.
Aug. 14, 15, Holyoke vs. Albany, at Holyoke.
Aug. 15, Worcester vs. National, at Worcester.

LEAGUE.

Aug. 12, Cincinnati vs. Chicago, at Cincinnati.
Aug. 12, Cleveland vs. Buffalo, at Cleveland.
Aug. 12, Troy vs. Boston, at Troy.
Aug. 12, Syracuse vs. Providence, at Syracuse.
Aug. 14, 15, 16, Buffalo vs. Chicago, at Buffalo.
Aug. 14, 15, 16, Cleveland vs. Cincinnati, at Cleveland.
Aug. 14, 15, 16, Troy vs. Providence, at Troy.
Aug. 14, 15, 16, Boston vs. Syracuse, at Boston.

LOCAL.

Aug. 12, Montgomery vs. Polytechnic, at Union Ground, Brooklyn.
Aug. 16, Nameless vs. Polytechnic, at Prospect Park.
Aug. 16, St. John College vs. Buckingham, at Fordham.
Aug. 16, Montgomery vs. New York, at Union Ground, Brooklyn.

OTHER GAMES.

Aug. 12, Albany vs. Jersey City, at Albany.
Aug. 12, Athletic vs. Defiance, at Philadelphia.
Aug. 13, Philadelphia vs. Defiance, at Philadelphia.
Aug. 15 and 16, New Bedford vs. Rochester, at Rochester.
Aug. 16, Worcester vs. Providence, at Worcester.

CRICKET.

Aug. 19 and 20, United States vs. Canada, at Ottawa.
Aug. 25 and 26, St. George vs. Hamilton, at Hoboken.
Aug. 27 and 28, Young America vs. Hamilton, at Philadel'a.
Aug. 29 and 30, Staten Island vs. Hamilton, at Staten Island.
Sept. 10 and 11, Daft's Eleven vs. Twenty-two Canadians, at Toronto.
Sept. 12 and 13, Daft's Eleven vs. Twenty-two Englishmen, at Toronto.
Sept. 15 and 16, Daft's Eleven vs. Twenty-two of Ottawa, at Ottawa.
Sept. 25, 26 and 27, Daft's Eleven vs. Twenty-two of Detroit, at Detroit.
Sept. 25, 26 and 27, Gentlemen of Ireland vs. Eleven of Philadelphia, at Philadelphia.

GAMES BY TELEGRAPH.

The following are the results by telegraph of the games played on Aug. 11, premising that the one at Syracuse required twelve and the one at Springfield ten innings to settle the question of victory:

Providence vs. Syracuse, at Syracuse	3 to 2
Cincinnati vs. Chicago, at Cincinnati	5 1
Buffalo vs. Cleveland, at Cleveland	2 0
Boston vs. Troy, at Troy	7 4
National vs. Springfield, at Springfield	7 6
Worcester vs. Rochester, at Worcester	24 3
Albany vs. Jersey City, at Albany	7 4

THE LEAGUE CAMPAIGN.

What would the national game do without that essential element of exciting interest, its "glorious uncertainty?" But for this the contests in the arena would become monotonous and the victorious career of one club would take all the interest out of the season's campaign, as it did in the League arena up to July. Since then, however, old "uncertainty" has stepped in and taken the one-sidedness of the fight away from it, and now the contest for the League pennant has become interesting for the first time this season. Chicago played in brilliant style during May, and in June kept the lead in a manner very promising for ultimate success; but since then the team has experienced some of the drawbacks which the other nines encountered earlier in the season, and of late Chicago, like "Humpty Dumpty" of old, has "had a great fall," tumbling from a record of 14 victories and 1 defeat in May to 14 victories and 11 defeats in July and the first week of August, their record of last week being four defeats out of six games played, one being sustained at the hands of an outside club (the Interim Buffalo has pulled up in the race as steadily as Chicago has fallen back, while Providence and Boston have taken up positions which give promise of making them the two leading nines in the arena by the end of next month. Chicago still has the lead, but Providence is only one game in the rear, the nearest the latter has reached towards Chicago this season, Boston having pulled up to third place, leaving Buffalo fourth. This makes the Fall campaign a heavy up-hill piece of work for Chicago, and the coming contests will test the inherent strength of the team far more than did the matches of May and June. August's play in the League arena shows well for Providence and Boston, as also for Buffalo, but bad for Troy, Syracuse and Chicago. It will be seen that Providence has won six games this month, and lost none, while Chicago has lost five out of seven. Boston, also, has won five out of six, while Troy has lost every game played. Full record to August 11, inclusive.

	Athletic.	Buffalo.	Chicago.	Cincinnati.	Cleveland.	Providence.	Syracuse.	Troy.	Boston.	Won.
Athletic		2	3	1	6	3	3	1	2	21
Buffalo	4		2	4	7	5	3	3	3	31
Chicago	3	4		4	7	5	3	3	3	32
Cincinnati	5	2	2		6	4	3	3	4	29
Cleveland	1	0	0	1		2	1	1	1	7
Providence	4	2	2	3	5		3	3	3	25
Syracuse	4	4	3	3	6	4		3	3	30
Troy	5	3	3	3	6	4	4		3	31
Boston	4	3	3	2	6	4	3	3		28
Lost	26	20	20	23	56	32	25	20	24	246

EAST VS. WEST.

The following is the record of the games East vs. West in the League arena up to Aug. 10:

	Buffalo.	Cin.	Chic.	Cleve'd.	Tot.
Boston	7	6	1	7	21
Providence	4	7	1	6	21
Troy	4	1	1	4	7
Syracuse	3	4	1	6	14
	15	21	7	21	63
	Boston	Prov.	Troy.	Syr.	Tot.
Buffalo	2	5	5	7	19
Chicago	3	5	3	6	17
Cincinnati	2	5	5	7	17
Cleveland	2	3	3	3	11
	15	15	21	25	76

THE NATIONAL CAMPAIGN.

The contest for the National pennant is becoming more interesting as the closing month of the season approaches, and the fight between the Albany, Springfield, Holyoke, National and Worcester Clubs has become quite exciting. Albany still have the lead, but they have lost somewhat of their prestige for invariable success of late. The Nationals have not played for over two weeks, but they are likely to pull it up on their present tour. The record to date, Aug. 11, is as follows:

	Albany.	National.	Springfield.	Worcester.	Rochester.	Holyoke.	Won.
Albany		2	2	5	4	5	18
Holyoke	1	3	4	2	5	0	15
National	3		3	4	2	1	13
New Bedford	1	2	1	3	4	2	14
Springfield	2	6	1	3	3	2	19
Worcester	2	1	2	5	4	3	17
Manchester	1	1	0	1	1	0	4
Utica	0	0	0	2	0	0	2
Rochester	0	0	0	2	0	0	2
Games lost	10	16	10	24	18	13	104

THE CALIFORNIA LEAGUES.

The record of the California and Pacific Leagues to Aug. 4, inclusive, is as follows:

CALIFORNIA.	Athletic.	Haverly.	National.	Mutual.	Oakland.	Won.	PACIFIC.	Eagle.	Knickerbocker.	Star.	Won.
Athletic		2	3	1	6	12	Eagle		0	1	1
Haverly	2		3	3	8	16	Knickerbocker	3		2	5
National	1	1		1	3	6	Rowe	3	1		4
Mutual	3	0	3		6	12	Star	2	1	2	5
Oakland	1	3	0	3		7					
Lost	7	6	9	8	23		Lost	8	2	5	15

A REMARKABLE GAME OF THIRTEEN INNINGS.

In order to make our record complete, we give below the score of the most remarkable game of the present season, which was played at Worcester, Mass., between the Harvards and Holyokes, as far back as June 26, and to which very little publicity has been given. Thirteen innings were played without either side scoring a run, and the game was then stopped by darkness. The only game approaching this in regard to the number of innings and the failure to score runs are as follow: Between Harvard and Manchhester, at Boston, on May 11, 1877, when twenty-four innings were played, and between St. Louis and Syracuse Stars, at St. Louis, on May 1, 1877, when fifteen innings were played. The score of the last contest follows:

HARVARD.	T. R.	1B.	P.O.	A.	E.
Coolidge, 2b	6	0	1	6	5	0
Tyng, c	5	0	0	6	1	0
Ernst, p	5	0	0	1	3	0
Wright, 1b	5	0	1	16	2	1
Sewall, l. f	5	0	0	1	0	0
Olmstead, lf	5	0	0	3	1	0
Nunn, s. s	5	0	0	4	4	0
Vickers, 3d b	5	0	0	1	2	0
Holden, r. f	5	0	0	0	0	0
Totals	47	0	4	39	18	1

HOLYOKE.	T. R.	1B.	P.O.	A.	E.
Connor, 3b	6	0	1	3	2	0
Mann, 3d b	5	0	0	3	1	0
Winch'ter, 2b	5	0	0	5	7	3
Gillespie, lf	5	0	0	3	0	0
Welch, c	5	0	1	3	0	0
Sullivan, r. f	5	0	1	3	0	0
Sullivan, p	5	0	1	1	0	0
Sweeney, c. f	5	0	1	1	0	0
McGrath, c	5	0	1	6	2	0
Totals	47	0	9	39	27	8

Harvard	0	0	0	0	0	0	0	0	0	0—0
Holyoke	0	0	0	0	0	0	0	0	0	0—0

Umpire, G. A. Sawyer.

SPRINGFIELD vs. HOLYOKE.

The Springfields and Holyokes completed the championship series between them on Aug. 9 at Holyoke, Mass., before an assemblage of over two thousand persons. The Springfields had won five of the preceding eight games, and the contest in question was necessary to decide the one of April 26 last, ending in a tie. The Springfields on this occasion won easily by their much superior batting, which caused Welch to relinquish his position after the fourth inning, and Valentine filled the vacancy the remainder of the game. Goldsmith pitched very effectively for the visitors, the "hard-hitting" Holyokes making only three singles off him.

SPRINGFIELD.	T. R.	1B.	P.O.	A.	E.
Cassidy, r. f.	5	2	1	0	0	0
Pike, 2b	5	2	3	3	0	1
Smith, 3b	5	0	1	3	2	1
Hartnidge, c	4	1	1	7	1	0
O'Leary, l. f.	4	1	2	3	0	0
Mack, s. s.	4	1	1	0	2	1
Latham, 1b.	4	1	1	7	1	0
Goldsmith, p	4	1	3	0	5	0
Dunnigan, c.	4	2	2	4	1	4
Totals	39	11	15	21	11	7

HOLYOKE.	T. R.	1B.	P.O.	A.	E.
Dorgan, c	4	0	1	2	2	0
Powell, 1st b	3	0	0	8	0	1
Connor, 3b	3	1	1	1	1	0
Whitney, 2b	3	0	1	0	2	1
Gillespie, l. f.	3	0	0	2	0	1
Welch, p. c.	3	0	0	4	0	3
Sullivan, r. f.	3	0	0	1	0	0
Valen'e, c. f.	3	1	0	2	2	3
Turbidy, s. s.	3	1	1	0	2	0
Totals	28	3	3	21	10	9

Springfield	1	0	2	3	2	2	1	—11		
Holyoke	0	0	0	0	2	0	1	—3		

First base on errors—Springfield, 2; Holyoke, 3. Passed balls—Dunnigan, 4. Bases on called balls—Springfield, 1; Holyoke, 1. Struck out—Springfield, 4; Springfield, 3. Double-plays—Holyoke, 1; Springfield, 1. Two-base hits—Springfield, 3. Three base hit—Goldsmith. Earned runs—Springfield, 2. Wild pitches—Valentine, 2; Welch, 1. Umpire, Otis Tilden of Brockton. Time, 2h. 20m.

THE PARK CHAMPIONSHIP.

Two of the Silver-ball series of games were played at Prospect Park on Aug. 9, the scores being as follows:

CONNERS'L.	R.	1B.	P.O.	A.	E.
Donahue, l. f.	0	0	3	3	1
Gaus, c.	2	2	6	0	1
Sweeney, c. f.	1	1	1	1	0
Connelly, s. s.	0	2	0	0	0
Hatfield, 2d b.	0	0	1	5	0
Pelz, 3d b.	0	0	0	1	0
Cartwright, 1b	1	1	16	0	0
Neering, r. f.	0	0	2	0	0
Housling, p.	0	0	1	0	1
Totals	4	6	30	9	6

NAMELESS.	R.	1B.	P.O.	A.	E.
Lew, 2d b.	0	0	2	8	2
Scribner, s. s.	0	1	1	2	2
Nelson, c. f.	1	1	1	2	0
Smith, c.	0	2	3	1	0
Bunce, l. f.	0	0	1	0	0
Denham, 1st b.	0	0	16	0	0
Gnerson, 3d b.	0	0	0	4	0
Jackson, p.	0	2	1	1	0
Benner, r. f.	1	1	1	1	1
Totals	4	7	30	23	7

Commerc'l.	2	0	0	0	1	0	0	0	1	0—4
Nameless	0	0	1	0	3	0	0	0	0	0—4

Housling is the pitcher of the Stevens Institute nine of Hoboken. Do the rules of the series allow revolving?

POLYTECHNIC.	R.	1B.	P.O.	A.	E.
McManee, c.	2	2	7	1	0
Wilson, s. s.	1	0	3	1	0
Waldron, 3d b.	2	1	0	0	1
Mallett,	1	2	5	1	0
Benjamin, 1st b	0	1	12	1	0
Polhemus, c. f.	1	2	0	0	0
Buckley, l. f.	0	1	2	0	0
Riggs, r. f.	2	1	0	0	0
McGuire, 2d b.	0	1	0	0	2
Totals	10	9	27	4	4

DAUNTLESS.	R.	1B.	P.O.	A.	E.
Cameyer, 2d b.	0	1	1	1	2
Johnson, c.	1	1	5	2	0
Mann, 3d b.	0	0	1	0	1
Winch'ter, 2b	5	0	0	5	7	3
Griswold, l. f.	1	0	1	1	0
Halstead, p.	1	0	4	4	0
Halstead, r. f.	1	0	2	0	0
Wray, 1st b.	1	1	13	0	1
Steohenson, c. f.	1	1	1	0	0
Halstead, s. s.	1	2	3	2	1
Totals	7	5	27	9	7

Polytechnic	4	5	1	0	0	0	0	0	0	0—10
Dauntless	0	0	1	2	0	1	0	2	1	0—7

The Nameless Club still leads in the race, the Polytechnics being second and Commercial third. Next Saturday the Polys play their home-and-home game with the Nameless at the Park.

JERSEY CITY vs. NATIONAL.

The Jersey City nine encountered the Nationals of Washington on Aug. 9 on the Jersey City ball grounds, this being the fifth of the nine National championship teams they have played this season. The contest was very close up to the sixth inning. The contest was very close up to the sixth inning. The contest was not a run having been scored on either side, and but three base-hits made by the Nationals—two more than the Jersey City nine made in the first five innings. Ricker led off with a base-hit, and, after Farrow by a good sacrifice hit had sent Ricker forward safely, good hits were made by Troy and ward safely, good hits were made by Troy and Beoth, the latter's hit to right field earning Ricker's run, the putting out of the next two strikers leaving two men on earned bases. Lynch's pitching in this inning showed him to be a first-class man in the position. He pitched out Callahan on the strong bats of the Jersey team—in fine style, catching him out of form by quick returns in the best style of the strategic art. He has pace and curve, and, what is more, command of the ball. He also knows well how to use headwork in his pitching. Trott is not equal to the work of catching for him, though he plays a good game behind the bat. His throwing to bases is not up to the mark. With such a catcher as Snyder, Lynch would prove a very troublesome pitcher to the best of the League teams. He was finely supported in this game in every position, some fine pick-ups and stops being made by McClellan, Tierney and Ellick, as also by Lynch himself, and Meyerle was a sure man for them all to throw to.

The Nationals began to score in their sixth inning. McClellan, Derby and Baker making base hits in succession, Derby getting two bases through Sullivan's fumble of a ball he almost had a chance to catch. A double-play by Ester, Troy and Ricker, and a fine stop by Ester, put an end to the run-getting after two had been scored. Neither side got a run after this until the ninth inning, when the Nationals went in with the score at 2 to only 1 in their favor. Meyerle led off with an old-time hit, on which he easily made two bases. The next two men were then thrown out by Ester and Troy, and, after Pratt's base-hit to right field had secured Meyerle's run, Ellick hit a ball to Callahan, who stopped it well, but threw it low and wide to Ricker, and an important life was given. Poorman now began to pitch as if he thought that the Nationals would get out as soon as they could, and end the game; but the Nationals went in strong for base-hits, and five of them got them, and two more runs —all unearned—were added to the score, Meyerle having two chances at the bat in this inning, as did Glenn and Tierney, seven runs, with but one earned, being the score of the inning.

On the part of the Browns in this match, all but Callahan and Sullivan showed up in good fielding form, and the battery was finely worked up to the last inning.

JERSEY CITY.	T. R.	1B.	P.O.	A.	E.
Farrow, c.	4	0	0	2	1	0
Troy, 2b.	4	0	1	5	3	1
Booth, r. f.	4	0	1	3	0	0
Callahan, 3b	4	0	0	1	2	2
Ester, s. s.	4	0	1	3	2	0
Clinton, c. f	4	0	0	2	0	1
Poorman, p.	4	0	1	1	1	0
Sullivan, l. f.	4	0	1	1	0	0
Ricker, 1b.	3	1	1	9	0	0
Totals	35	1	6	27	12	6

NATIONAL.	T.	R.	1B.	P.O.	A.	E.
Derby, r. f.	5	2	4	2	0	0
Baker, c.	5	1	3	7	0	0
Cotton, 1st b	4	0	0	14	0	1
McGinnis, cf.	4	1	1	0	0	1
Shank, c.	4	3	1	6	1	0
Decker, r. f.	4	2	1	1	0	2
Totals	41	9	16	27	13	4

Jersey City	0	0	0	0	0	0	1	0	0	0—1
National	0	0	0	0	0	0	0	4	5	0—9

First base by errors—Jersey City, 1; National, 4. Earned runs—Jersey City, 1; National, 2. Umpire, Mr. Lilly. Time, 2h. 35m.

PROVIDENCE vs. SYRACUSE.

The Providence Grays, after playing an eleven-inning game at Troy, journeyed to Syracuse, where, on Aug. 9, they met the Stars, and played thirteen innings before the game was decided. The visitors at first took the lead, the Stars not making a safe hit until the sixth inning, when, by hard hitting, they got two runs, and tied. The score continued even until the thirteenth inning, O'Rourke, Ward and Brown then hitting safely, and, as Carpenter made a wild throw, three runs resulted, and Providence had the best batting. Farrell, who was unwisely substituted for Creamer, played very poorly at second base for the Stars.

STAR.	T. R.	1B.	P.O.	A.	E.
Dorgan, r. f.	6	1	3	1	0	0
Farrell, 2d b.	6	1	1	5	4	2
Purcell, p.	5	0	0	0	2	2
Richm'd, s. s.	5	0	2	1	7	0
Hulbert, c.	5	0	0	7	2	0
W'dhead, 3b.	5	0	0	8	6	2
Macullar, cf.	5	0	0	2	0	0
Mansell, l. f.	5	0	0	4	0	0
Carp'ter, 1b	5	1	1	11	0	2
Totals	47	3	8	39	17	13

PROVIDENCE.	T. R.	1B.	P.O.	A.	E.
Wright, s. s.	6	1	2	1	1	2
J.C'rpst'n, ss	4	1	3	0	6	0
Williams, 1b	4	0	0	13	1	1
P.C'rpst'n, l. f.	5	0	1	2	0	0
Barker, r. f.	4	0	0	1	2	6
Burton, c. f.	4	0	1	1	0	1
Keating, c.	4	0	1	4	0	0
Benton, 3d b	3	0	0	0	2	4
Daniels, c.	3	0	0	6	4	4
C'rw'f'rd, ss, rf	4	0	1	1	1	3
Totals	41	2	6	27	13	10

Syracuse	0	0	0	0	0	1	0	0	0	0—1
Providence	0	0	0	0	0	0	0	0	2	0—2

Earned runs—Providence, 2. Two-base hits—Wright, Carpenter. Passed balls—Brown, 2. Wild pitches—Mathews, 2; Purcell, 4. Umpire, George H. Bradley of London, Ont. Time, 3h. 30m.

CLEVELAND vs. BUFFALO.

The Clevelands defeated the Buffalos at Cleveland, O., on Aug. 9, by a lucky streak of batting in the eighth inning. Each nine had four hits to their credit in a base hit and errors, the Buffalos getting theirs by Glasscock and Warner's muffs, and the Clevelands scoring on Richardson's fumble and Galvin's wild throws. The Buffalos then took the lead, four single-baseers, and a base on called balls earning their three runs. The Clevelands, amidst great excitement, won by making four runs in the eighth inning on four hits, including Carey's three-bagger and Kennedy's two-bagger, and errors by Force (two) and Galvin.

CLEVELAND.	T.	R.	1B.	P.O.	A.	E.
Phillips, 1b.	5	2	2	5	0	0
Eden, r. f.	5	2	0	2	1	0
Carey, s. s.	4	1	2	2	3	0
Warner, 3d b	4	0	0	3	0	1
Glasscock, 2b	4	1	1	3	0	1
Kennedy, c.	4	0	2	7	0	0
Gillespie, l. f.	4	0	1	2	0	0
Force, c. f.	4	0	0	1	0	0
McCormick, p	4	0	0	2	7	0
Totals	38	6	8	27	10	3

BUFFALO.	T.	R.	1B.	P.O.	A.	E.
Eggler, c. f.	4	1	0	1	0	0
Richard'n, 3b	4	0	1	0	2	1
Hornung, l. f.	4	1	0	1	0	0
Galvin, p.	4	0	0	1	5	2
Walker, 1st b	4	0	0	13	1	0
Fulmer, 2d b	4	0	0	2	6	1
Force, s. s.	4	0	2	2	2	2
McGonigle, rf	4	1	1	5	0	0
Totals	36	3	4	27	16	6

Cleveland	0	0	0	0	0	0	2	4	0	0—6
Buffalo	0	0	0	0	0	2	1	0	0	0—3

Earned runs—Cleveland, 2; Buffalo, 2. Three-base hit—Carey. Two-base hit—Kennedy. First base on errors—Cleveland, 3; Buffalo, 6. First base on called balls—Richardson, Fulmer. Struck out—Cleveland, 2; Buffalo, 4. Left on bases—Cleveland, 5; Buffalo, 6. Passed balls—Kennedy, 1; Happ, 1. Wild pitch—Galvin. Balls called—on McCormick, 130; on Galvin, 82. Strikes called—off McCormick, 33; off Galvin, 13. Umpire, A. G. Pratt. Time, 2h. 35m.

CALIFORNIA vs. BLUE STOCKINGS.

On Aug. 3 the Californias of San Francisco played the Blue Stockings of Sacramento at the State Fair Grounds, in the latter city, in the presence of about two thousand people. The Blue Stocking nine has been greatly strengthened by the addition of Waterman and Farrell, an Eastern team of some repute. The stopping and throwing of the former was highly commendable; Barry and Proby also did well. The Californias batted splendidly, but were not up to their high mark at the bat. Smith and O'Brien deserve special mention.

CALIFORNIA.	T. R.	1B.	P.O.	A.	E.
Sweeney, p.	5	2	2	0	10	3
Graham, l. f.	5	2	1	0	1	0
Magendie, r. f	5	1	1	1	1	0
Rice, 2d b.	4	1	1	0	6	0
Smith, s. s.	4	0	0	1	3	0
French, 1st b	4	0	1	7	0	0
Blakiston, 2b	4	0	0	1	0	0
Bolander, c. f.	4	0	0	1	1	0
O'Brien, c.	4	1	1	13	1	0
Totals	39	7	5	27	17	3

BLUE STOCKING.	T. R.	1B.	P.O.	A.	E.
Farrell, c.	4	0	1	7	1	2
Waterman, p	4	1	0	1	6	0
Flint, l. f.	4	1	0	1	0	1
Cavan'gh, 2b	4	3	1	1	3	4
Barry, 3d b	4	1	0	4	2	1
Dick'rm'n, cf	4	0	1	0	0	0
Sullivan, lb.	4	0	1	13	0	0
Harkins, r. f.	4	0	0	1	1	0
Frawley, s. s.	3	0	1	0	6	1
Totals	35	6	5	27	20	9

Blue Stocking	0	1	0	0	0	0	4	0	1	—6
Omaha	0	0	1	0	0	1	0	0	0	—3—11

Passed balls—Farrell, 3; Dolan, 1. Two-base hit—Sullivan. Struck out—Blue Stocking, 10; Omaha, 5. Umpire, A. J. Piercy of Oakland Club.

WORCESTER vs. ALBANY.

The Worcesters won a championship game from the Albanys on Aug. 8 at Worcester, Mass., batting Driscoll, who took Critchley's place as pitcher, all over the field, making eight earned runs in the first inning. Wood and Nichols each made clean home-runs. Sullivan's solitary error gave the visitors their only run, and the result was the worst defeat ever sustained by the Albanys since their organization. Sullivan's catching was very poor.

WORCESTER.	T. R.	1B.	P.O.	A.	E.
Wood, f.	6	3	3	0	0	0
Knight, r. f.	5	1	1	6	0	0
Bennett, c. f.	5	1	0	2	0	0
Richmond, p.	4	3	2	1	5	0
Whitney, 3b.	5	1	1	0	1	1
Sullivan, 1b.	5	2	2	16	1	1
Brady, 2d b.	5	1	2	1	2	0
Irwin, s. s.	5	3	4	0	2	1
Nichols, c. f.	5	2	2	1	0	0
Totals	45	17	17	27	13	3

ALBANY.	T.	R.	1B.	P.O.	A.	E.
Burns, 3d b.	4	0	0	0	2	1
Dunlap, 2d b.	4	1	1	4	4	0
Say, s. s.	4	0	0	1	2	0
Sullivan, 1b.	4	0	2	9	2	2
Keenan, lb, c.	4	0	2	8	1	1
Critchley, l. f.	3	0	0	0	0	0
Driscoll, p.	3	0	0	1	8	2
Totals	34	1	7	27	19	13

Worcester	8	1	0	0	2	2	3	1	0	—17
Albany	1	0	0	0	0	0	0	0	0	—1

Runs earned—Worcester, 13. Home-runs—Nichols and Wood. Passed balls—Sullivan, 6. Wild pitches—Driscoll, 2. Umpire, Geo. B. Richmond Jr., New Bedford.

CINCINNATI vs. CHICAGO.

The Cincinnatis easily defeated the Chicagos when they met on Aug. 9 at Cincinnati, O. The visitors were demoralized from the start, Flint after the first inning refusing to catch, and Williamson came in to relieve him, while Shaffer went to third, where he played very poorly. The Cincinnatis, especially McVey, badly punished Larkin's pitching, and, aided by the wretched fielding of their opponents, scored eleven runs. The Chicagos in the sixth inning had a streak of luck at the bat, and then earned four of their six runs. The Chicagos "kicked" against a decision in the seventh inning; but as the umpire refused to reverse it, they played the rest of the game under protest.

CINCINNATI.	T. R.	1B.	P.O.	A.	E.
Hotaling, c. f.	6	1	1	2	0	1
Kelly, 3b.	6	2	2	1	3	0
McVey, 1st b	5	2	5	11	0	0
Dickerson, l. f	5	1	3	4	0	0
J. White, c.	5	1	0	4	1	3
Barnes, s. s.	5	1	1	1	4	0
Gerhardt, 2b	5	1	1	4	2	1
Foley, r. f.	5	1	2	1	0	0
W. White, p.	5	1	0	0	6	1
Totals	47	11	15	27	16	6

CHICAGO.	T.	R.	1B.	P.O.	A.	E.
Dalry'ple, l. f.	4	2	3	2	0	2
Peters, s. s.	4	1	0	2	5	1
Will'mson, c	4	0	0	5	2	6
Gore, r. f.	4

THE FLIGHT TO GRANADA.

WRITTEN FOR THE NEW YORK CLIPPER.

OSMYN.
Zerlina, Zerlina, those sun dazzling eyes
When a lover approaches should pierce his disguise;
I have baffled the warders that watch on the wall,
And come to thy lattice regardless of all.

ZERLINA.
So daring, rash youth? Art thou weary of life,
To seek in the halls of Sidonia a wife?
Away, my beloved! I pray thee, away!
Death waits in thy footsteps; 'tis madness to stay.

OSMYN.
Let him wait, if he will, all unheeded by me;
I go not at all until followed by thee!
Where yonder pomegranates their branches unrear,
My henchmen are waiting with sabre and spear.

ZERLINA.
Shall a Princess of Spain, and a Christian, beside,
To Granada be borne as a Moslem's bride?
When the flight of his daughter, his darling, is found,
My father will follow with horsemen and hound.

OSMYN.
Once over the bank where the Guadeloupe flows,
Our flight, my Zerlina, no matter who knows;
The hills and the valleys shall ring as we speed
With the blast of my bugle, the tramp of my steed!

ZERLINA.
But what will be said if the Bishop should find
All the precepts he taught me unable to bind
A child of the Church to the faith of her race?
O Osmyn! how can I outlive the disgrace?

OSMYN.
Let doctrines and creeds to the zealots be thrown;
Love knows no religion nor faith but its own!
Cast terror behind thee, bright fair, and away!
We can die when we must; let us live while we may!

ZERLINA.
Medina Sidonia, forever adieu!
In truth I am false, since I love I am true!
My father, my brothers, proud princes of Spain,
Farewell! You will never behold me again!

THE CASE OF MARGARET VOGEL.

RELATED BY THOSE BEST INFORMED WITH REGARD TO THE FACTS

WRITTEN FOR THE NEW YORK CLIPPER,
BY VANDYKE BROWN.

CONTINUED.

He was on time to the minute. When I entered the parlor he rose to greet me, and I had never seen him looking so well. We sat and talked a few minutes about commonplace matters, and then I asked carelessly:

"Have you lost anything, Donald?"

"I lost a pocketbook last evening," he answered in an unconcerned way. "Have you been so good as to find it for me?"

"I have been so unfortunate as to find it," I replied.

"I suppose I dropped it in the conservatory?"

"Yes," said I, drawing forth the pocketbook and holding it out for him to take.

"I suppose you have diligently read all the papers it contains?" he added, without a trace of anxiety.

I looked him full in the face, and I could feel my eyes flash.

"I blush to confess that I *have* read some of the papers."

He smiled with provoking good humor as he took the pocketbook from my hand, opened it, and began to turn over the papers.

"These business documents must have proved dry enough," he continued. "Perhaps, however, you didn't read those? No? Well, let us see. Oh, yes. Here is an old letter from my eccentric but esteemed friend Ashton. Have I ever spoken to you of Ashton? No? That was very neglectful on my part. What does he say here?"

He took up the first letter I had read, signed "J. M. A.," and ran his eyes over the page. Then he burst out into a loud laugh.

"My dear Kate!" he exclaimed, "what a wretch you must think I am! You have doubtless been working your pretty self into a high state of indignation over this letter. And I certainly can't blame you. I can only explain matters which I should never have referred to but for this. A year ago I spent some weeks in New York. There I met a young lady whom I believed I loved, but didn't. I was foolish enough to propose marriage to her and unfortunate enough to be accepted. I wrote the fact to my friend Ashton. Incidentally I mentioned that the lady in question was rich. This is his answer to that letter. It has no more relation to you than an extract from a newspaper would. I can see how easily you fell into the mistake. Had the letter contained the year as well as the day of the month, you would have seen at once your error. As for the money referred to, I owed Ashton two thousand dollars at the time, which I have since paid. My darling Kate, you cannot believe that I would have written one line to anybody in other than the highest terms of praise regarding you. Of this old flame I need only say that I discovered in time my mistake, and broke the engagement with the lady before I got her consent. Had I been base enough to marry for money, I should have held her to her promise—but I am not base enough for that. I never knew what love really meant until I met you. I wish to Heaven that I were not a beggar in point of fortune, Kate, so I could marry you without the suspicion of mercenary motives."

I confess that I was a little staggered. It was true that I had not the slightest proof that the letter was about another person, and then his manner and his words went far towards convincing me that he spoke the truth. But I remembered those other letters, written by women, and I gave no signs of relenting.

"The explanation of that letter, Mr. Mackenzie, may be true," I said coldly; "but there are other papers in the pocketbook which I have read!"

"No doubt," he returned in the same easy manner. "Your curiosity was perfectly pardonable, my dear Kate. On the whole, I am glad that you have opened the forbidden chamber and gazed on all the mysteries it contains. There will be no blood of knowledge hereafter to stain the key. But you must at least give Bluebeard a chance to speak."

He took up the second of the letters I had read—the one signed "Margaret." He gazed at it intently some minutes without speaking. Then he folded it again and said slowly, and in a voice contrasting strangely with his previous sprightly manner:

"This letter is from poor Margaret Vogel, the girl whom I would gladly hide from the world. Accident has revealed to your eyes one of those pages in my life. I will not shock you by explaining this matter in detail. Let me say, however, that the conclusion you have drawn from this letter is not my great injustice. I am willing to be banished, if that be your wish; but I cannot go with that cloud upon my name. My fault, although grievous, is the fault of a thousand other men in my position. I met a girl once—an actress, whose morals were somewhat loose, whose personal beauty was not to be denied, whose own, the most remarkable I have ever seen. I confess, with a blush of shame, that my relations with this young woman were of an improper nature. Entanglements of this kind, my dear Kate, injure a man precisely in proportion to his standing in society. Had I been poor and obscure, I should never have heard anything more of it. As it was, I have been hounded and threatened ever since that one misstep. I do not wish to extenuate my fault; but I ask you, in the name of the love I bear you, to judge me leniently. I am a man of the world. I lay claim to no lofty nor to the possession of unusual virtues. My career has been neither better nor worse than the average of men in my position. But I say, in all earnestness, Kate, that I hold woman in reverence, and that I have never intentionally wronged any one of your sex. This girl, an actress and adventuress—would never have troubled me but for the fact that I have money and standing in society. This letter was written with a crafty purpose. It is really a threat. It means money. I have, within the next few days, to provide an agreement through my lawyer which insures me freedom from such cowardly attacks hereafter. I shall never be troubled by the woman again. The insinuation contained in the letter is utterly false. The woman is base enough, in the smiles of her later success, to slander me, Kate; if it is hard for you to listen to these words, remember how much harder it is for me to speak them. I will go away from you, if you wish it—go away with my broken heart, never to obtrude myself upon you again; but I beseech of you, my darling, do not think me guilty of the offense which this woman charges—do not turn the folly of passion into a mean and despicable crime!"

Shall I confess it? I never liked Donald Mackenzie so much in all my life as I did at that moment! I know it is shocking for me to say so, but I couldn't help it. This flavor of wickedness in his composition was just what I liked. I don't care what people think of me; I never could fall in love with a man who had never done anything wrong in his life. I hate your namby-pamby goodies, who are so awfully pious that they don't know what kind of a world this is in which we live. *I* know, and why shouldn't they?

Donald sat with his head bowed until I spoke. My voice trembled as I said:

"There is still another letter—"

"Another?" he exclaimed, all the old buoyancy of manner returning in an instant. "Upon my word, I hope it is not a tailor's bill, Kate. No? Perhaps this is it, then. Yes, sure enough! One of poor Nellie's dismal epistles. My darling, if I have failed to satisfactorily explain the other letters, I can surely make your mind easy with regard to this. Let me see what it contains. Oh, yes: a reference to my own latest crime, and sincere regret at hearing from me again. That's Nellie, all over. I must take you again into my confidence, Kate. The writer of this letter is my sister, Helen Mackenzie. She has for years been afflicted with melancholia—in fact, she has been harmlessly insane. She lives with an aunt in New York. One of her eccentricities has always been an unaccountable antipathy towards me. I have treated her with the utmost kindness, but she professes to believe that I am directly descended from his Satanic majesty, and that she is forced to obey me against her own will. Well, it occurred to me that poor Nellie might find pleasure in visiting Buffalo and making a trip to Niagara, and so I wrote her to come on here. The mysterious answer to that letter you have in your hand. Are there any more?"

He gazed into my face beseechingly. I trembled all over. I could not collect my thoughts—I could only cry. Then he put his arm about me, and comforted me, and told me that he loved me, and how he didn't blame me at all for reading his papers, and how he was glad that all the secrets of his life were known to me, and how he was sure I would not drive him out into the world broken-hearted. And I—well, I may as well confess it—I put my head on his shoulder, and told him I had suspected him unjustly, and that I would not break our engagement. Then he kissed me, and it was all made up.

That was June first. The next evening he called on me, and we had a splendid time. He was in the gayest of moods. When he bade me good-night he said:

"Those horrid letters won't worry you any more, darling?"

And I answered him:

"No, Donald; I believe in you!"

Think of my saying that on the very eve of that awful day!

He kissed me, lifted his hat, and stepped lightly down the walk. And that was the last I ever saw of Donald Mackenzie.

V.—THE NARRATIVE OF HELEN DACE.

I ask to be spared the shame of entering into any of the details of my past life. It is enough for the purposes of this narrative to say that I am what I am because of Donald Mackenzie. That man found me ten years ago an innocent, happy girl. He won my love, and when I had made for him the greatest sacrifice which woman can make for man he cast me off, and laughed at the faith I had placed in his words. Since that terrible awakening to the truth, I have lived only to suffer. Forsaken by friends, driven from the home that sheltered me, cruelly deserted by the man who should have been my protector, is it any wonder that I have drifted far out into the black waters of crime—that I have become an outcast, an adventuress? Remember what I have endured before you judge me harshly.

I had heard nothing from Donald Mackenzie for some months prior to the receipt of a letter dated in Buffalo, which letter reached me the latter part of May. It contained a command for me to meet him in that city, and hinted at some important scheme in which he was engaged. "You must come and help me," he wrote; "I have a delicate little job on hand which must be executed promptly. You are the only person I can trust. If we succeed in removing one obstacle, the road is clear to me, and I shall compass my end—an end that will be of material advantage to you as well as to me." Incredible as it may seem, I have never been able to throw off the yoke of mastery which Donald Mackenzie put about my neck. Hating him, fearing him, I could never bring myself to disobey him. Through all these wretched years his word to me has been law. So it was on the receipt of this letter. Ignorant of what I was wanted for, I made immediate arrangements for my departure from New York, and wrote to him saying that I would be in Buffalo on the last day of May.

He called upon me at the hotel that afternoon. He came in flushed, handsome, looking not a day older than he did ten years ago. I could have stabbed him to the heart for his easy grace of manner and complacent tone of voice. He sat down and talked with me for more than an hour. He did not reveal to me his plans at once, but permitted them to come to light shortly, hinting at more than he actually said. I was prepared for some villainous plot; but when the full scope of his horrible purpose opened up to me, I shrank back in terror. Debased as I am, I could not listen to such a proposition as he coolly made without shuddering. He laughed at my entreaties for him to abandon his devilish design.

"You are such a saintly creature yourself, you know," he said, "I like to hear you preach morality!"

That roused all the devil in my nature.

"You shall hear it no more!" I hissed back. "Go on with your plan. There is an even chance that it will end on the gallows. In the hope that it may, I will aid you!"

He called upon me again the next day. I saw at once that something had happened to annoy him. I waited until he saw fit to tell me what it was.

"Curse my carelessness!" he said at last. "I have dropped a pocketbook containing letters that will ruin me if they fall into certain hands."

"Where did you drop it?" I asked.

"In her house, I am afraid."

"And what are the letters?"

"One from Ashton, one from the girl Margaret, and one from you. They contain enough to ruin me—to snatch the prize out of my hands after all my patient work. What in the devil shall I do, Nell?"

I took a moment to think.

"If you dropped them in her house, she will find them and read them. You must think up an explanation for each of the letters. Surely you can do that with a whole day to prepare your stories."

"So I can. You are a wonderful woman, Nell!"

When I saw him the next day he showed me the lost pocketbook, and told me that he had made everything right—that the girl had believed him and returned the letters. What fools girls are!

It was on the third of June that we went to Lockport by the early morning train. Donald had been there the week before, and selected the spot for the consummation of his desperate scheme. It is not more than an hour's ride from Buffalo to Lockport, and we reached our destination at eight o'clock in the morning. Instead of taking one of the hacks at the station, Donald procured a horse and buggy at a livery-stable, and drove me a distance of two or three miles out of the town to a lonesome and unoccupied house. There he remained with me until noon, and then took his departure, directing me to stay in the house until his return. At about quarter past four I heard footsteps coming up the walk, and, in accordance with my instructions, went to the door and opened it. Outside stood Donald, accompanied by a young girl of surpassing beauty. I cannot tell what fiend it was that possessed me, but the sight of this girl's loveliness and seeming innocence filled me with devilish hate. I could have dealt her a death-blow with my own hand as I saw her standing at his side, trustful, radiant and happy. I had been drilled in the conversation which was to take place between us, and I did not forget my part.

"Is the Rev. Dr. Dayton at home?" asked Donald, formally lifting his hat as if he had never seen me before.

"No," I answered. "He has gone to Lockport; but I am expecting him back every moment. Will you walk in?"

"He will surely be here in an hour's time, will he?"

"I think he will surely be here within half an hour."

"Very well. If you will excuse us, we will spend the time in strolling about these delightful grounds."

I bowed, and he led the young girl away. When they had gone perhaps a hundred feet from the house they stopped, and, after a moment's conference, Donald came back to the door alone. This was no a part of the prearranged programme. He pretended to ask me if I would be good enough to let them know when the Rev. Mr. Dayton returned. I pretended to tell him that I would; but while this question was being put and answered I slipped into his hand an iron pestle, which he, in turn, concealed in his coat-pocket. Then he went back to the young girl.

How long I waited in the deserted house I cannot tell. It seemed an age. I stood in the doorway watching the man and the girl as they strolled slowly along the neglected path, now hidden from view by a clump of trees, now emerging again into the mellow sunlight of the June day. Great God, what thoughts racked my brain! The birds sang merrily in the trees overhead; the blue sky smiled upon the peaceful face of nature; the air was heavy with the perfume of early flowers; and, afar off, sounded the lullaby of falling waters as they flowed musically through the ravine. And here, in the very presence of God's infinite goodness, here, on this balmy, glorious afternoon in the early summer, under the blue sky and with the birds singing about us—here was to be enacted a crime so horrible that it might well chill the blood of the Evil One himself. A moment gathered before my eyes. I saw the waving plume of the young girl's hat as it disappeared for the last time behind the thickening shrubbery. She was waiting for the happy moment that would make her a bride, and the wretch by her side waiting to deal the blow that would make her a fiend, whom the elements of a merciful Heaven did not strike dead where I stood—who had placed the instrument of death in the murderer's hand.

He came back at last—and he came alone. His face was pale as the face of the dead. His voice when he spoke sounded hollow and strange.

"Here," he said, "put this on!"

It was the hat with the waving plume. I obeyed him, drew a thick veil over my face, and covered my person with a linen duster. Then, in silence, I followed him down the walk to the road, where a carriage was waiting. It was not until we were seated that I spoke. And then I put the one question:

"Is it done?"

"It is done!" he answered.

We reached the station in time to take the 6.50 train for Buffalo. I carried a small, red satchel in the carriage—it had belonged to *her*—and this I carried with me on board the train. I did not remove the veil until I had entered my room at the hotel.

If the sins of this life be punished while we are still in the flesh, then surely I suffered enough that night to atone for my share in the crime. I could not shut my eyes but the face of the young girl rose before me. Now it was radiant with hope, as it had seen it first, and now it was stark and cold, looking up at me with glazed eyes from the depths of that horrible ravine. I could not sleep. All night I paced the room in an agony of soul which only the lost can ever know. Towards noon the next day Donald Mackenzie came to me. He knew that he had spent the hours of the night, but the brief time had wrought a mighty change in the man. His eyes were sunken and bloodshot. There was not a trace of color in his face, and every sound made him start and tremble. I told him that I must leave Buffalo at once. He offered no objections, and so I hastily packed my trunk and made arrangements to get away from the city that afternoon. I resolved to go back to New York and remain there until after Donald's marriage. He volunteered to accompany me to the railway-station, and I was glad to accept his offer. We took a carriage at the hotel, and reached the station twenty minutes before the departure of the train. Just as we stepped into the waiting-room, a second carriage drove up to the door. Donald was standing with his back towards the street-entrance. I had turned to look at the clock, and in so doing my eyes fell upon this carriage. A gray-haired, professional-looking man had already alighted, and was holding open the door. The figure of a woman appeared on the seat within. As this figure rose to step out of the coach I caught sight of a face, very pale, and with a white bandage around the forehead. I saw it but an instant, and then my vision grew blurred. My heart gave one terrible throb, and then seemed to stop its beating. My fingers clutched hold of Donald's arm convulsively.

"Look!" I whispered fiercely, pointing towards the figure.

He turned sharply. His eyes followed the direction of my outstretched finger. When he saw what I had seen, his lower jaw dropped, his whole frame trembled, and he whispered faintly—so faintly that no ear but mine heard him:

"IT IS THE GHOST OF MARGARET VOGEL!"

I had seen her but once—only during those few terrible moments when she stood at the door of the deserted house—and yet so indelibly was every feature of her face stamped upon my mind that I knew it was no horrible fancy born of a guilty conscience which called forth these words. It was *her* face and none other—the face that had looked up to me in the dark hours of the night, cold and stark, from the depths of that horrible ravine. It was the face of the betrayed girl whom Donald Mackenzie had murdered. Was this, indeed, her ghost come back to wreak vengeance upon our guilty heads?

She did not see us as she entered the waiting-room, leaning heavily upon the arm of the gray-haired man. I turned to Donald. He still stood with his eyes riveted upon her, weak, trembling and apparently powerless to move a muscle.

"Come," I whispered, "let us go."

The words seemed to recall him to himself. He took a step or two towards the girl; then, suddenly drawing a pistol from his breast-pocket he put the muzzle to his head and called out in a loud voice:

"Margaret, forgive me!"

Almost simultaneously sounded the report of the pistol, and Donald Mackenzie fell prostrate at the very feet of the girl whom he had wronged, and whom he had attempted to murder. The piercing cry that rang out from the lips of Margaret Vogel was the last thing of which I was conscious. The next moment I sank to the floor insensible.

VI.—THE NARRATIVE OF THE REPORTER—AN EXTRACT FROM ONE OF THE DAILY NEWSPAPERS.

The death of the beautiful young actress Margaret Vogel, which sad though not unexpected event took place at the City Hospital yesterday, adds the last tragic link to the chain of startling circumstances which have recently shaken this community. It will be remembered that on the evening of June 3 Mr. Alexander Tasker, while passing through the old Douglass estate, discovered the body of a beautiful young woman half buried beneath some loose branches. He forthwith gave the alarm to the Lockport Chief-of-police, who, accompanied by the coroner and a physician, returned to the spot and removed the body to the Douglass house. There the physician, Dr. Balcom, made the startling discovery that the girl was not dead, but only stunned. She had been struck on the head with some heavy instrument, and left for dead by her would-be murderer. The doctor succeeded in reviving his patient, but she absolutely refused to tell who her cowardly assailant was, or how it happened that she had come to be in the Douglass ravine. She insisted upon taking the train for Buffalo the next day, and, as her condition was really critical, Dr. Balcom kindly consented to be her escort. They reached the city, and were driven to the New York Central station, where occurred the tragic event with which our readers are familiar. Since the suicide of the man Donald Mackenzie, Miss Vogel has been sinking rapidly, and her death yesterday, as has already been said, was not unexpected.

Although there is still a great deal of mystery surrounding the case, there are a number of points which appear to be clearly established. The man who met Miss Vogel at the Lockport station on the afternoon of June 3 was, beyond all question, Donald Mackenzie. The hackman who drove the couple to the Douglass farm still reiterates his story to the effect that he drove back the same couple which he took out; but he has at last admitted that, while the lady of the train was unveiled, the lady who returned in the hack wore not only a thick veil, but also a linen duster, which completely enveloped her dress. The theory is, therefore, generally advanced that the woman had an accomplice waiting him at the Douglass house, and that this accomplice personated Miss Vogel in the journey back to the station. The object of the murder is by no means a mystery. This villain Mackenzie had paid his devotions to one of the most beautiful and aristocratic daughters of Buffalo—Miss Kate Richardson—and such were his powers of fascination that he had become the accepted suitor of the young lady. His former connection with Miss Vogel stood in the way of his marriage, and therefore resolved to remove this obstacle by murdering the girl. That he did actually write to her to meet him in Lockport for the avowed purpose of marrying her is shown by the letter which was discovered on her person, and which is proved to be in Mackenzie's handwriting. As for the woman accomplice who aided him in his atrocious schemes, she disappeared as mysteriously as she came. It might have been well if the Buffalo police had taken her in charge when they had the chance; then, in addition to the proofs of their action, that there was no possible ground on which they could have held her. The whole case is one unparalleled, perhaps, in the history of crime. Not even the most highly-wrought stories of fiction can equal in thrilling interest the facts. During the whole time that Miss Vogel remained in the hospital, she maintained unbroken silence in relation to the tragedy. She died without a word of censure upon him who had caused her ruin. From all accounts, and especially from that given by the veteran manager Mr. Samuel Caldwell, it appears that she was a young lady of noble impulses and pure heart—a girl of unsullied character before her acquaintance with the wretch Mackenzie. We cannot permit this opportunity to pass without congratulating the beautiful young lady to whom the man was engaged upon her fortunate deliverance from such a fate as that of being his wife.

It is believed that, when the mysterious woman who acted as Mackenzie's accomplice is found, some additional light will be thrown on the case. Until then we wait for the pen of the romancist which shall tell to the world in the guise of fiction the facts in "THE CASE OF MARGARET VOGEL."

CLIPPER SONGS:

"OF THE PEOPLE, BY THE PEOPLE, AND FOR THE PEOPLE."

Cigarettes.—Song-and-dance.

DEDICATED TO MISS FANNIE BEANE, BY HER OLD PROFESSIONAL FRIEND T. W. HANSHEW.

In a maze of fairy smoke-wreaths
That perfumed all the air,
With her eyes of heavenly azure
Of a brooklet flowing there,
With the lilies 'round her bending—
Ah! the sight I'll ne'er forget—
Sat a lady, and I might press those lips
That puffed a cigarette.

Chorus.—Coral lips so soft apart *(symphony)*,
In the smoke I lost my heart *(symphony)*;
Of course it was a naughty bit oi pleasure;
But such one ne'er regrets
To steal a kiss from maiden lips
That dare smoke cigarettes. *(Dance.)*

I pushed the branches soft aside
And strolled down to the stream;
My loving glance at her blue eyes,
And seemed to crush her dream;
A dark flush drifted o'er her cheek,
Her eyes with tears were dim,
She lisped in trembling accents: "Sir,
Excuse my cigarette."

Chorus.—Coral lips so soft, etc.

I scarce can tell what happened next—
I tried hard to retreat,
But somehow I could only sigh
And fall down at her feet;
She raised me gently to her side,
I whi-spered: "Little pet,
Will you be my own dearest?"
"Your own dear cigarette."

Chorus.—Rine eyes soft and sweet did shine *(sym.)*,
Coral lips met then yet once more *(sym.)*;
Of course it was a naughty bit of pleasure;
But we now have no regrets,
And, though I should have gilded by,
We still smoke cigarettes. *(Dance.)*

Mother, I Must Leave You Now.

DEDICATED TO CHAS. R. FISHER BY LOUIS BRAUNLEIN.

"Mother, dear, I'm growing weary,
Come and cheer my aching heart,
For the hours are lone and dreary,
And the world to me seems dark;
I feel the chilling death-dew falling
'Round my weary, aching brow,
And I hear the angels calling—
Mother, I must leave you now!"

Chorus.—Soft and gentle as the zephyr
Wafted through the leafy bough
Was the whisper of our darling—
"Mother, I must leave you now!"

"It may be sad and agonizing
To leave you desolate and lone,
But the angels are enticing
Me to seek you sacred throne.
Where no thought of pain or sorrow
Shall e'er cross us, but, instead,
We shall look for sweet to-morrows
In the land far overhead."

Chorus.—Soft and gentle, etc.

"I can scarcely see you, mother,
For 'tis growing very dark;
I must leave you—good by-, mother—
We'll meet, no more to part."
Soft and gentle came the breathing
From the cosy little bed,
Then the loved one ceased its heaving—
The one we loved lay cold and dead.

Chorus.—Soft and gentle, etc.

Darling Daisy Divlan.

BY ARTHUR W. FRENCH.

Darlin' Daisy Divlan,
With your witchin' art,
Please now stop this foolin'
With your Barney's heart;
First you fret and scold me,
Then you're light and gay—
Thin; this can't be the way that
Daisy, Divlan, say.

Chorus.—Darlin' Daisy Divlan,
With your witchin' art,
Please now stop this foolin'
With your Barney's heart.

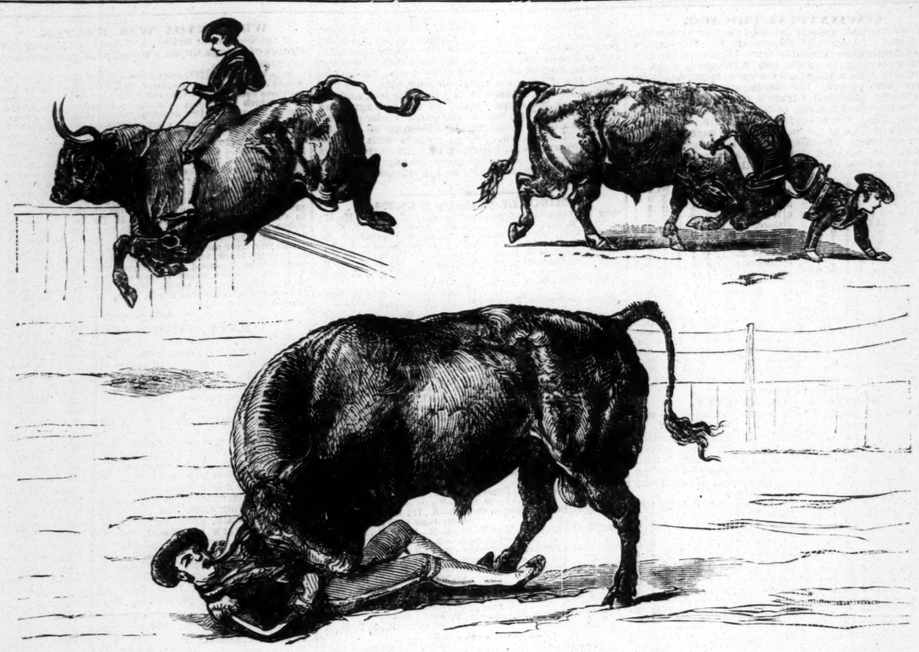
Daisy Divlan, darlin',
Now you're cold to me,
Singing like a starlin',
Next so light and free;
Now you're completely
From your boy away,
Next you kiss me sweetly—
Surr, what can I say?

Darlin' Daisy Divlan,
Tell me yes or no.
Is it love or foolin',
That you treat me so?
My poor heart is breakin'
With its doubts to-day;
Am I worth the takin'
Daisy Divlan, say.

Wrinkles.

Time and physical suffering cause the creases about the eyes more than anything else. Therefore, with proper attention to your health, you have it in your power to avoid many of these. Nervous suffering often gives a hard look to the mouth, and sometimes pulls it out of shape. We all of us that are worth anything must go through more or less of it. But the spirit in which we bear it will be sure to leave its impress about the most mobile of all the features of the face. Pain of all kinds, anguish, agony, care, wrinkle the forehead from temple to temple. Thought and passion crease it perpendicularly between the brows. All these outward manifestations of the internal conflict that goes on in every one of us from day to day are, to some extent, within the control of our will, but they do not yield one iota to all the cosmetics in the world.

You have a certain feeling, and your face takes on certain lines, and in proportion with the recurrence of that feeling those lines deepen. But you may, by the exercise of your will-power, keep that feeling in check, to a certain extent, and to a certain extent also control the lines of your face. This is all the preventive or cosmetic that there is for wrinkles. So save the money you have put aside for any other so-called cure of them, and use it for a better purpose. There can be no real and lasting beauty without truth. Try to be true to a noble ideal all through. That is the foundation, the corner-stone, of true beauty. An attractive face is not a made-up one: it is the face of one on good terms with his own soul. Yes, that is the grand secret of all efficacious cosmetics for the face. Be on good terms with your own soul; and, secondly, treat your body with all the respect and the reverence that are due to the temple of the soul.



THE PERFORMING BULL "LIGERO."

At the Royal Westminster Aquarium, London, Eng., there has been on exhibition for some time past a trained bull that goes through feats which, while astonishing, give evidence of the extraordinary intelligence that dumb brutes often possess. The Spaniard, his master, shows his confidence in the animal's ability, love and obedience by a series of remarkable performances, three of which our artist has illustrated. The bull plays the part of an enraged victim in a Spanish bull-fight, leaps barriers with the ease of a trained hunter, and places his master on his (the bull's) back by the use of his horns. In the simulated bull-fight, in placing one hoof on his master's breast and the point of one of his horns in his mouth, he displays, in order not to hurt him, a carefulness that is full of tenderness.

SHORTER CLOTHES.

WRITTEN FOR THE NEW YORK CLIPPER.
DEDICATED TO ARTHUR W. FRENCH.

"Oh, tell me, darling Nell," he said—
And lovingly his black eyes shone,
And just as quick her modest head
Lay close beside his own—
"Oh, tell me, Nellie dear, I beg,
Has any man e'er seen your legs?"

Then quickly did her blushing face
Become more red than ever;
She answered, with a trusting grace:
"Yes dear, a *hundred* men.
Did hopes and passions long and thirst
That thing would be the first?"

He sadly turned his eyes away,
As signs came from his breast;
"Oh, darling, had you told me nay,
Or had I seen that you'd forgot
That eyes have seen what mine have not?"

Then quickly came a burst of tears—
Her heart was full of pain—
"I know you've many doubts and fears,
But, love, I'm not to blame;
When I was young my mother chose
To dress me then in shorter clothes."

OSCAR R. BEERS.

A MAN OF AESTHETIC TASTES.

He wore his hair long, like a poet or a lunatic, and his nose gleamed like an electric light. He had been arrested for stealing flowers from windows, and some of the stolen plants found in his possession were placed on the Judge's bench.

"I would like to make a statement, if your Honor pleases," said the prisoner, in reference was all in, and the theft fixed squarely upon him. "I admit my guilt. I took this fair, frail hehotrope; also this stately geranium, and this magnificent yellow rose," and he bent over the flowers and drank in their perfume. "Yes, I took them," he continued, after a pause, during which he plucked a sprig from the heliotrope and a leaf from the geranium, and fastened them in his button-hole. "I took them because I was starving—not starving for food, your Honor, but a fight with these beautiful flowers my soul hungered to possess them. I know it was wrong, but I couldn't help it. I have an eye, an ear, a heart for the beautiful. My soul craved it, and my hand took it."

"Weren't you here once before me for stealing?" asked the Judge.

"I—I believe I was. In an unlucky moment my ear caught the sweet notes of Mrs. Jones' beautiful canary. It seemed that every time I passed the house the bird was pouring forth its soul in song. I was entranced with the melody—"

"And so one day you reached in the window with a pole, lifted the cage from its hook, and walked off with it?"

"Yes, Judge, I did; and to tell the truth, I never felt such perfect happiness and contentment as I felt that day, when I had the golden-throated songster in my possession and could claim it as my own, as it were. My tastes are aesthetic to a degree—"

"You sold the bird and cage afterwards for twenty cents and a drink of whiskey, I believe?"

"I must admit that you are again correct, Judge."

"And you were breaking for the same doggery this time, with these flowers in your arms, if I mistake not?"

"Once more are you correct, dear Judge; but please remember my weakness for the beautiful in nature, and temper justice with mercy."

"Six months," said the Court gruffly.

The prisoner moved off, remarking:

"I have long been apprehensive that my æsthetic tastes would lead me into dangerous places;" and then, pausing on the threshold, he took one long, lingering look at the flowers, and said: "If, only could take the heliotrope and that pale-yellow rose with me, my incarceration would be esteemed a blessing rather than a bane."—*Cincinnati Enquirer.*

Too Much Grammar.

The peril of employing highly-educated young men as clerks was again illustrated yesterday. A woman stopped at a green-grocer's on Woodward avenue and asked:

"Is them lettuce fresh?"

"You mean *that* lettuce," suggested the clerk, "and it is fresh."

"Then you'd better eat it!" she snapped, as she walked off.

The grocer rushed out and asked the clerk what on earth had happened to anger her, and the young man replied:

"Why, nothing, only I corrected her grammar."

"You have turned away one of my best customers. Only yesterday she came in and asked me how I sold those white sugar, and I got an order for a whole barrel. Hang you, sir! but if them customers want grammar they don't expect to find her in a grocery! No, sir! and if you see she again you want an apologize in the most humblerest manner!"—*Detroit Free Press.*

ONE MORE UNFORTUNATE.

One of the unaccountable things in this world is that very few persons are able to profit by the experience of others. That is why the charming creature here has made up her mind, in face of all opposition, to follow the stage as a profession. Before addressing friends she has more than once appeared on the bright, particular star of an amateur association. These friends have declared her acting "superb;" and superbly happy in the belief that this partial judgment is sound, our pretty amateur has first, last and constantly professional debuts. Certainly there are some points in her favor. As we see her now, attitudinizing before a mirror in the peaceful seclusion of her own room, she presents unquestionably a pleasing picture. The graceful contour of her head, the round white arms and shapely shoulders, the luxuriant hair and elaborate dress, all combine to strengthen her claim to admiration. The mirror convinces her that every movement she makes is full of grace—but, unfortunately, the mirror is a more kindly and charitable critic than the discriminating public whose approbation she craves. We fear the fate of this young lady will be but a repetition of the old story. She will make her debut with a flourish of trumpets, perhaps as Pauline, perhaps as Julia, perhaps as Juliet. She will be vociferously applauded by the first-night audience, four-fifths of whom have presented complimentary tickets at the door. She will be called before the curtain and be presented with a gorgeous basket of flowers. She will go home flushed and trembling, and supremely happy—go home in the belief that she is at last an actress. And then—well, then the next morning's papers will be opened with nervous haste, and the fair amateur will find that she is *not* an actress, after all. Worse even than that, she may be cruelly told that she can never become an actress. She may continue on the stage so long as the paternal or somebody else's purse contains the necessary ducats; but after that she will have nothing but the bitter experience of a failure. Would that we could prevail upon every pretty amateur to avoid such experience!

A FLOURISHING Parisian art threatens to take root in London. It is an old trick in Paris for extravagant young women to take their lovers into jewelers' shops, and to induce those lovers to purchase for them, at an immense price, articles of jewelry made of paste, the ladies and the jewelers sharing the profits between them. I now hear of a dressmaker having in her pay certain elegant females, who get men to order handsome dresses from her which are never sent home. This will probably be accepted as the newest development of the co-operative system.—*London Mayfair.*

AN ARTIST.—The following is a sign on a barber shop in Mansfield, O.: "Tonsorial Artis, Physiognomincal, Hair-dresser, Facial Operator, Cranium manipulator and Cipilary abridger. Sheaves and Hair Cut with ambidextrous facility."

TONY PASTOR'S TOUR FOR 1879.

WRITTEN FOR THE NEW YORK CLIPPER.

In accordance with custom, I have noted the incidents of overland travel occurring during the tour of Tony Pastor's Troupe to San Francisco, and place them at the disposal of THE CLIPPER for the amusement of its readers. Leaving New York April 7, we opened our season at Lowell, Mass., and, after visiting the principal cities of Massachusetts, General New York and the Canadas, we arrived at Chicago June 17, there remaining until June 23, giving eight performances, and having as opposition Cooper & Bailey's Great Circus (to the proprietors of which we are indebted for many courtesies extended our party). We stay in Chicago a week, during which notably large business, testing the capacity of Haverly's superb theatre to the utmost to contain the large assemblages attracted by our very strong company, the many kind attentions received from the genial manager, Mr. Haverly, and his courteous staff, Messrs. Davis, Fitzsimmons and Whittaker, making our stay exceedingly pleasant and agreeable. We embarked on board a special car (prepared for us by J. H. Mountain, of the Chicago, Rock Island & Pacific road) at 10 A. M. Monday, June 23, and after a delightful ride over the charming and ever-varying illinois prairies, rumbling over bridges, flying past stations, plunging into the forests only to emerge again into the sunlight, enjoying a ride such as only can be enjoyed over that excellent road, we arrived at 12.30 at Bureau, a dinner-station; all hands prompt on time at the table to decide a wager between Fred Bryant and Charley Jackey as to who could get the most dinner in, and George McCullough last. Time, 1:57½. The day's racing was brought to a close with a selling race, $300, one mile. Only two started. Jackscrew (96lb) being the favorite over Simoon (103), and winning with the utmost ease, having been well in front all the way, although he finished only a half length ahead. Time, 1:46.

Dinner over, Ed. French brought out the banjo, and with a quartet composed of Frank Girard, George Thatcher, and Kelly and Ryan, discoursed pleasant music until our arrival at Rock Island. Our business here was to change cars, and the next morning we crossed the Mississippi—some by ferry, others by carriage over the elegant railroad bridge, to Davenport, Iowa, where we stopped one day, and then on to Des Moines, the capital of Iowa, where another crowded house greeted our night performance. Returning to our car we found that Mrs. Pastor and Mrs. Thatcher had prepared a nice luncheon, and with feasting and song we passed the hours pleasantly until 3 A. M., when start was made for Omaha, where we arrived at 9 A. M., and, having been cordially received by general baggage-agent of the Union Pacific Railroad—A. Traynor—we were shown the new Union Depot, and witnessed the process of weighing and rechecking baggage. Here we were joined by the advertising cars of Cooper & Bailey's Circus, and were shown through them by the affable gentlemen in charge, Col. Toole and Mr. Josephs. Unfortunately, the steam-piano was not in order, or we should have enjoyed a concert. In the afternoon, after our parade, all the boys went to the suburbs to see a running match by Billy Hoey, a half mile against time, for $25. An Irishman who had been indulging freely, and in whose bosom some unpleasant recollections of the last New York elections, thought in the person of Bobby Jones he recognized a distinguished New York politician—Little Johnny Davenport—and he insisted upon giving Jones his opinion of the trouble. After being convinced of his mistake, our Irish friend backed Hoey against running Hoey a match of twenty-five yards; and, preparations being made, the word "Go!" was given, and as the Irishman ran one way we ran the other, and made haste to the ball-ground, where we witnessed a contest between the Omahas and the Dubuques of Iowa.

Thursday, at noon, we embarked on the Pullman car San Francisco, which was to be our home for the next fortnight, having been especially chartered by Mr. Pastor for our use. This car, built for us from Charley Fuller and Col. Toole of Cooper and Bailey's company, we moved westward on our two-thousand-mile journey to the Pacific. We reached Cheyenne Saturday at one P. M., gave a show that evening, and on Sunday visited Fort D. A. Russell, the military post; here the boys had their first experience of Broncho horses, much to the disgust of Charley Evans and John Sheehan, who, for reasons best known to themselves, swore never, no, never, to ride a horse which had ever been whittled on, and filled up the day, and many loving messages were sent home from that far-off city on the plains. Mr. and Mrs. Pastor availed themselves of the opportunity of visiting the grave of an adopted son, who lost his life here a year ago by a shooting accident. Monday A. M. we arrived at Green River for breakfast, and, after a hearty meal, cards were brought out. As we were now in the alkali desert, and riding on the platform was attended with much discomfort, draw-poker, the favorite game of the American manhood, reigned supreme. After dinner, the country being more pleasant, Messrs. French, Kelly, Ryan, Niles and Lahart, and Misses Minnie and Lena French and Miss May Irwin enjoyed a ride upon the pilot of the engine, thereby inspiring a sensation, as I can testify from frequent experience.

Frank Girard and myself are indebted to Charley Hillingsworth, the handsomest baggage-man on the U. P. R. R., for privilege of riding in his car and shooting rabbits. Frank knocks over

BASEBALL.

SPECIAL NOTICE.—To correspondents who report sporting matters only a card of a LIGHT-BLUE COLOR, having printed diagonally across its face in RED INK "*For Sporting News Only*," and otherwise precisely like the credentials recently held by our amusement correspondents, will be issued. These will bear date of March 1, 1879, and be good for eight months, expiring NOV. 1. They will *not* be good for admission to theatres or other like places of amusement.

LEAGUE vs. NATIONAL.

In the first three months' work of the League games this season the record in single-figure and what are termed "model" games—that is, games won by three runs or less—does not equal that of 1878. The following statistics show the number of single and double figure and model and "Chicago" games, as also games won by one run only in the championship arena, from May 1 to July 31:

	Single Fig. Games.	Double Fig. Games.	Model Games.	Chicago Games.	Won by One Run.	Drawn Games.	Won by Other Clubs.
Buffalo	25	7	4	2	8	0	0
Chicago	25	2	2	2	8	2	0
Providence	20	2	2	2	11	1	0
Boston	19	5	5	8	8	0	0
Cincinnati	17	0	2	6	6	0	1
Syracuse	13	1	3	4	4	0	1
Cleveland	10	3	1	4	3	0	0
Troy	7	3	3	3	3	1	1
Totals	138	23	28	46	4	3	

It will be seen that the Buffalo Club shows up best in the fielding department.

Similar statistics in the National arena up to July 31, inclusive, exhibit the appended results:

	Single Fig. Games.	Double Fig. Games.	Model Games.	Chicago Games.	Won by One Run.	Drawn Games.	Won by Other Clubs.
Albany	19	6	6	6	0	1	0
National	16	1	1	5	1	0	0
Springfield	16	3	3	9	3	0	0
Worcester	12	1	2	8	0	0	0
Manchester	11	3	3	4	0	0	1
Holyoke	10	1	1	9	1	0	0
New Bedford	9	2	1	4	0	0	0
Utica	8	1	0	1	1	1	0
Rochester	7	1	0	1	1	0	0
Totals	108	19	17	47	4	2	

THE NATIONAL RECORD FOR JULY.

July 1, National vs. Utica ..... 9 to 0
July 1, Holyoke vs. Manchester 9 3
July 2, Springfield vs. Manchester 2 0
July 2, Worcester vs. New Bedford 9 3
July 3, Albany vs. Manchester 5 2
July 3, Utica vs. Rochester 10 8
July 3, Springfield vs. Holyoke 10 1
July 4, Manchester vs. Utica 10 0
July 4, Albany vs. Rochester 11 0
July 5, Manchester vs. Utica 7 0
July 8, Albany vs. Utica 8 0
July 8, National vs. Holyoke 6 3
July 8, Worcester vs. New Bedford 6 0
July 9, Springfield vs. Utica 3 1
July 9, Worcester vs New Bedford 14 4
July 10, Albany vs. Rochester 6 0
July 11, Albany vs New Bedford 12 0
July 11, Springfield vs. Utica 5 1
July 12, Holyoke vs National 7 6
July 12, Albany vs. New Bedford 11 0
July 12, Worcester vs. Utica 14 2
July 14, Albany vs. Rochester 7 1
July 15, Worcester vs. Springfield 7 6
July 17, Holyoke vs Albany 10 6
July 19, Albany vs. Holyoke 6 4
July 21, Albany vs. Worcester 8 6
July 22, Worcester vs. Albany 9 4
July 24, National vs. Albany 6 4
July 25, Worcester vs. Springfield 7 3
July 28, Worcester vs. Springfield 14 0
July 30, Springfield vs. New Bedford (10 innings) 4 3
July 31, New Bedford vs. Springfield 2 1
Thirty-three games 278 105

Average of winning nines, 8 and 14 over; average of losing nines, 3 and 6 over.

ALBANY vs. SPRINGFIELD.

The fifth championship game between the Albanys and Springfields (which had been scheduled for September) took place on the grounds of the latter club, at Springfield, Mass., Aug. 5. The visitors secured a victory in the last two innings through costly errors by the home nine, aided by one or two single hits at the most critical time. The Springfields played a brilliant fielding game up to the close of the seventh inning, and Powers supported Corcoran in splendid form, making a remarkable running-catch while reaching both arms at full length over the catcher's fence. Mack played a brilliant game at short, and Pike made each of his superb running-catches, taking a line-hit with his left hand. Cassidy, Pike, Smith and Powers carried off the batting honors. O'Leary was unable to play on account of a sprained wrist, and the Albanys were also short-handed, Tobin's place being taken by Sullivan. The Albanys played their usual excellent fielding game, and their uphill fight at the finish is well worthy of mention.

ALBANY.	T.	R.	IB.	P.O.	A.	E.
Burns, 3d b.	5	0	0	2	2	0
Dunlap, 2d b	4	0	1	2	1	1
Hanlon, l. f.	4	1	1	2	0	0
Thomas, c. f.	4	1	1	2	0	0
Sullivan, lb	4	1	1	9	0	1
Rocap, r. f.	4	1	0	1	0	0
Keenan, c.	3	0	1	8	1	0
Critchley, p.	3	0	1	1	7	1
Totals	34	4	6	27	16	3

SPRINGF'LD.	T.	R.	IB.	P.O.	A.	E.
Cassidy, r. f.	4	2	0	0	0	0
Pike, 2d b.	4	0	2	2	3	0
Smith, 3d b.	4	1	3	1	3	2
Goldsmith, l. f.	4	0	0	1	0	0
Schafer, c. f.	4	0	1	2	0	0
Powers, c.	3	0	2	11	3	2
Totals	34	3	10	27	12	2

	1	2	3	4	5	6	7	8	9	R.
Albany	0	0	0	0	0	0	0	1	0	1
Springfield	0	0	0	0	0	0	0	0	3	3

Earned runs—Springfield, 3. Two-base hits—Cassidy, Pike, Powers, Dunlap. Three-base hits—Cassidy, Pike, Smith. First base on balls—Sullivan. First base on errors—Albany, 2. Passed balls—Powers, Keenan. Umpire, Ferguson. Time, 2h. 25m.

ALBANY vs. WORCESTER.

The Worcesters were defeated by the Albanys, at Worcester, Mass., Aug. 4, on the presence of 1,500 people. The Albanys pounded Richmond's pitching from the start, and at the end of the sixth inning had the long lead of 11 to 1. The home-team got onto Critchley in the next two innings and scored seven runs, five earned, thus making the respectable totals asumme a less one-sided appearance, although their batting streak was too late to save the game. The heavy batting of Dunlap and Say of the Albanys and Wood and Bennett of the Worcesters was noteworthy, including, as it did, six three-baseers and three two-baseers, and fourteen out of the total twenty-seven hits credited to the teams.

ALBANY.	T.	R.	IB.	P.O.	A.	E.
Burns, 3b.	5	2	1	0	2	0
Dunlap, 2b.	4	1	2	4	0	2
Say, s. s.	5	3	3	3	2	0
Sullivan, lb	5	1	2	9	0	1
Thomas, c. f.	5	0	1	2	0	0
Rocap, r. f.	5	0	2	0	1	0
Keenan, c.	5	1	1	9	1	1
Critchley, p.	4	1	3	1	4	0
Hanlon, l. f.	4	0	0	2	0	1
Totals	43	13	14	27	13	6

WORCEST'R.	T.	R.	IB.	P.O.	A.	E.
Wood, l. f.	5	2	1	4	0	0
Bennett, c. f.	5	2	3	0	0	2
Whitney, 3b	5	1	1	1	3	1
Thomas, 2b	5	0	1	2	3	1
Sullivan, lb.	5	0	2	14	0	0
Irwin, s. s.	4	0	0	0	5	1
Rushong, c.	4	1	1	7	1	0
Richmond, p.	4	0	1	0	10	2
Totals	42	8	13	27	22	13

	1	2	3	4	5	6	7	8	9	R.
Albany	2	0	1	0	3	4	0	0	2	—13
Worcester	0	0	0	0	0	5	0	0	3	—8

Earned runs—Albany, 4; Worcester, 2. Two-base hits—D. Sullivan, Say, Wood (2). Three-base hits—Wood, Bennett (2), Dunlap (2), Say. First base on balls—Recap. First base on errors—Worcester, 3; Albany, 4. Double-plays—Dunn and Sullivan. Passed balls—Rushong, 6; Keenan, 1. Wild pitch—Richmond, 1. Umpire, Bob Ferguson. Time, 3h.

PROVIDENCE vs. TROY.

The Providence nine narrowly escaped defeat at the hands of the Troys in the game played at Troy, N. Y., on Aug. 5. The Troys earned six runs in the first two innings, making eight base-hits, with a total of eleven of Mathews. Then Ward was substituted, and, although seven more hits were made, no runs were obtained. A wild throw of Doescher gave the Providences one run in the first. Of the four secured in the third inning, three were gifts by Clapp and Hall, Bonnell and Reilly let in another in the eighth that won the game for the visitors. O'Rourke and Caskins led in batting for their respective nines. Less than 400 persons were present.

PROVIDENCE.	T.	R.	IB.	P.O.	A.	E.
Hall, c. f.	5	2	2	4	0	1
Caskins, s. s.	5	2	3	1	3	1
Start, 1st b.	5	1	2	10	0	0
O'Rourke, r. f.	5	1	3	2	0	0
Clapp, 1 f.	5	0	1	3	0	0
Doescher, 3b.	5	1	2	1	0	1
Evans, r. f.	4	0	1	2	0	0
Bradley, p.	4	0	2	0	1	0
Keenan, c.	3	0	1	8	1	0
Critchley, p.	3	0	1	1	7	1
Totals	43	7	16	32	12	4

TROY.	T.	R.	IB.	P.O.	A.	E.
Wright, s. s.	5	0	2	2	2	1
Start, 1st b.	5	1	2	11	0	0
Hines, l. f.	4	0	0	2	0	0
O'Rourke, c. f.	4	1	1	1	0	0
Ward, 3d b.	4	0	1	1	3	0
York, r. f.	4	2	2	1	1	0
Burdock, 2b.	4	1	2	2	3	0
Morrill, 3d b.	4	1	1	1	2	1
Hoey, c.	4	1	1	3	0	0
Mathews, p.	4	1	2	1	2	1
Totals	38	8	14	27	13	3

	1	2	3	4	5	6	7	8	9	R.
Providence	0	0	4	0	0	0	0	0	3	7
Troy	3	3	0	0	0	0	0	0	2	8

Earned runs—Providence, 1; Troy, 1. Two-base hits—Wright, York, Doescher. Home-runs—York, Bradley. First base on errors—Providence, 6; Troy, 1. Passed balls—Brown, 4; Reilly, 2. Umpire, Mr. McLean. Time, 2h.

BUFFALO vs. CHICAGO.

The Buffalos defeated the Chicagos again at Chicago, Ill., on Aug. 6, the attendance numbering over a thousand. The Chicagos—who have had Albert Anson and Flint's services—played miserably in the field, piling up error after error, and at the bat they were not much better, Dalrymple and Larkin doing nearly all the batting credited to their side. The Buffalos did some magnificent fielding, a passed ball by Clapp being their only error, and their safe batting demoralized the home-team. Fulmer's fielding and batting were again noteworthy features, and McGunnigle was much applauded for the manner in which he cut off a couple of hits which with almost any other outfielder would have been safe.

CHICAGO.	T.	R.	IB.	P.O.	A.	E.
Dalr'mple, l.f.	4	2	3	0	0	1
Peters, s. s.	4	0	0	1	6	1
Will'mson, c.	4	0	1	7	1	0
Clapp, c.	4	0	0	7	1	0
Gore, c. f.	4	0	1	1	0	0
Shaffer, r. f.	4	0	1	1	0	0
H'kins'n, 3b.	4	0	0	1	2	2
Quest, 2b	4	0	0	4	5	2
Larkin, p.	3	0	2	1	3	2
Remsen, lb.	3	0	1	12	2	2
Totals	34	3	8	27	20	17

BUFFALO.	T.	R.	IB.	P.O.	A.	E.
Eggler, c. f.	4	1	1	1	0	0
Richards'n, 3b.	4	0	1	0	6	1
Clapp, c.	5	1	0	6	1	1
Hornung, l.f.	5	0	1	2	0	0
Galvin, p.	4	1	1	0	2	0
Walker, 1st b	4	0	1	13	0	1
Fulmer, 2d b	4	0	2	5	5	0
Force, s. s.	4	0	0	0	3	0
McGonigle, r.f	3	0	0	4	0	0
Totals	37	3	7	31	17	3

	1	2	3	4	5	6	7	8	9	R.
Buffalo	0	0	0	0	0	0	0	1	2	3
Chicago	0	0	0	0	0	0	1	0	2	3

Earned runs—Buffalo, 1; Chicago, 1. Two-base hits—Dalrymple (2), Remsen. Three-base hit—Fulmer. First base on balls—Larkin. First base on errors—Clapp. Struck out—Buffalo, 5; Chicago, 5. Double-plays—Force, Fulmer and Walker. Passed balls—Williamson, 2. Umpire, T. Gillian. Time, 2h. 30m.

PROVIDENCE vs. TROY.

The above-named clubs played another championship game at Troy, N. Y., on Aug. 6, when the Providence team had an easy victory, outplaying their opponents at all points. Mathews pitched with telling effect for the visitors, and Brouthers alone batted him and made the only run for the home-nine, he completing the circuit of the bases on his hit over the centre-field fence in the sixth inning. Errors of Clapp, Brouthers and Doescher gave Providence a run in the second inning, a muffed grounder by Caskins gave three more in the sixth, York then making a home-run on a hit over centre-field fence, and Mathews' single and Wright's two-baser secured an earned run in the seventh inning. Clapp had to retire in the sixth inning, owing to a split finger. Start, Ward and McGeary did the best playing for the visitors, and Hawkes and Reilly for the Troys.

PROVIDENCE.	T.	R.	IB.	P.O.	A.	E.
Wright, s.s.	5	0	2	2	2	1
Start, 1st b.	5	1	2	11	0	0
Hines, l. f.	4	0	0	2	0	0
O'Rourke, c. f	4	1	1	1	0	0
Ward, 3d b.	4	0	1	1	3	0
York, r.f.	4	2	2	1	1	0
Brown, c.	4	0	0	7	0	1
McGeary, 2b.	4	0	0	2	5	0
Mat'ews, p.	4	1	1	0	5	0
Totals	38	5	9	27	16	3

TROY.	T.	R.	IB.	P.O.	A.	E.
Hall, c. f.	5	0	1	2	0	0
Caskins, s. s.	4	0	0	0	5	1
Brouthers, 1b	4	1	3	9	0	1
Hawkes, 2b.	4	0	0	6	5	0
Clapp, l. f.	5	0	1	0	1	2
Kelley, r. f.	5	0	1	0	1	2
Doescher, 3b.	4	0	2	1	1	1
Evans, r. f.	4	0	1	1	0	0
Bradley, p.	3	0	1	0	4	0
Reilly, c.	3	0	0	6	1	1
Totals	33	1	7	27	18	7

	1	2	3	4	5	6	7	8	9	R.
Providence	0	1	0	0	0	0	3	1	0	—5
Troy	0	0	0	0	0	1	0	0	0	—1

Earned runs—Providence, 1; Troy, 1. Two-base hits—Wright, York, Doescher. Home-runs—York, Brouthers. First base on errors—Providence, 6; Troy, 1. Passed balls—Brown, 4; Reilly, 2. Umpire, Mr. McLean. Time, 2h. 35m.

BUFFALO vs. CHICAGO.

The Buffalos defeated the Chicagos again at Chicago, Ill., on Aug. 6, the attendance numbering over a thousand. The Chicagos—who have had Albert Anson and Flint's services—played miserably in the field, piling up error after error, and at the bat they were not much better, Dalrymple and Larkin doing nearly all the batting credited to their side. The Buffalos did some magnificent fielding, a passed ball by Clapp being their only error, and their safe batting demoralized the home-team. Fulmer's fielding and batting were again noteworthy features, and McGunnigle was much applauded for the manner in which he cut off a couple of hits which with almost any other outfielder would have been safe.

CHICAGO.	T.	R.	IB.	P.O.	A.	E.
Dalr'mple, l.f.	4	2	3	0	0	1
Peters, s. s.	4	0	0	1	6	1
Will'mson, c.	4	0	1	7	1	0
Clapp, c.	4	0	0	7	1	0
Gore, c. f.	4	0	1	1	0	0
Shaffer, r. f.	4	0	1	1	0	0
H'kins'n, 3b.	4	0	0	1	2	2
Quest, 2b.	4	0	0	4	5	2
Larkin, p.	3	0	2	1	3	2
Remsen, lb.	3	0	1	12	2	2
Totals	34	3	8	27	20	17

BUFFALO.	T.	R.	IB.	P.O.	A.	E.
Eggler, c. f.	4	1	1	1	0	0
Richards'n, 3b.	4	0	1	0	6	1
Clapp, c.	5	1	0	6	1	1
Hornung, l.f.	5	0	1	2	0	0
Galvin, p.	4	1	1	0	2	0
Walker, 1st b	4	0	1	13	0	1
Fulmer, 2d b	4	0	2	5	5	0
Force, s. s.	4	0	0	0	3	0
McGonigle, r.f	3	0	0	4	0	0
Totals	37	3	7	31	17	3

	1	2	3	4	5	6	7	8	9	R.
Chicago	0	0	0	0	0	0	0	1	2	3
Buffalo	0	0	0	0	0	0	0	1	2	3

Earned runs—Chicago, 3. Two-base hits—Walker. First base on balls—Williamson. First base on errors—Buffalo. Struck out—Buffalo, 3; Chicago, 2. Double-play, Quest and Remsen. Passed balls—Williamson (4), Clapp. Buffalo—Hoey, Larkin. Umpire, Mr. Gillian of London, Ont. Time, 2h. 50m.

BOSTON vs. STAR.

The fifth championship game between the Bostons and Stars was played at Syracuse, N. Y., on Aug. 6, before less than one hundred and fifty spectators. The Bostons, as in the preceding contest, started off with a long lead, two-basers by O'Rourke and Morrill and singles by Houck and Burdock earning three runs, and a wild throw by Holbert letting in two others in the first inning, two more runs being earned by the visitors in the seventh, Jones then making a three-baser. The Stars failed to score a run, making only three safe hits and hitting only three other balls out of the diamond. The result was a decisive victory for the Bostons.

BOSTON.	T.	R.	IB.	P.O.	A.	E.
Cogswell, 1b	5	2	2	12	0	0
Jones, l. f.	5	2	1	1	0	0
O'Rourke, c. f.	5	1	2	3	0	0
Houck, r. f.	4	1	2	1	2	0
Burdock, 2b.	4	1	1	2	3	0
Morrill, 3b.	4	1	2	0	2	0
Snyder, c.	4	1	0	8	1	0
Bond, p.	4	0	1	0	4	0
Sutton, s. s.	4	1	3	1	4	0
Totals	39	8	10	27	16	1

STAR.	T.	R.	IB.	P.O.	A.	E.
Dorgan, r. f.	4	0	1	2	0	0
Farrell, 2d b.	4	0	1	5	4	1
Purcell, p.	4	0	0	0	2	3
Richmond, c.	4	0	2	9	0	0
Holbert, c.	3	0	0	5	1	1
Wood'h'd, 3b.	3	0	1	3	3	0
Macullar, s. s.	3	0	2	5	1	0
Mansell, l. f.	3	0	0	3	0	0
Carpenter, lb	3	0	1	7	0	0
Totals	33	0	8	39	11	5

	1	2	3	4	5	6	7	8	9	R.
Boston	3	0	0	0	0	0	2	0	3	—8
Star	0	0	0	0	0	0	0	0	0	—0

Runs earned—Boston, 5. Two-base hits—O'Rourke, Morrill. Three-base hits—Jones. First base on balls—Cogswell. First base on errors—Boston, 2; Star, 2. Struck out—Star, 1. Double-plays—Macullar, Farrell and Carpenter; Purcell and Woodhead. Passed balls—Snyder, 1. Wild pitches—Purcell, 2. Umpire, George H. Bradley. Time, 2h.

SPRINGFIELD vs. ROCHESTER.

At Springfield, Mass., on Aug. 6, the home-nine easily defeated the Rochesters in an exhibition game. Harbidge, late of the Chicagos, has been engaged by the Springfields, and made his first appearance with them on this occasion. Pike's batting and fielding were noteworthy on behalf of the Springfields, while Smiley's fielding at second base was the redeeming feature of the Rochesters' play.

ROCHESTER.	T.	R.	IB.	P.O.	A.	E.
Higham, lb.	4	0	0	18	1	2
Manning, l. f.	4	0	1	1	0	0
Leonard, s. s.	4	0	0	1	5	0
Lewis, r. f.	4	0	1	1	0	0
McClure, c. f.	4	0	0	1	0	0
Bowen, c.	4	0	1	2	3	1
Leary, p.	4	1	2	2	3	1
Morrissey, 3b	4	1	1	0	2	1
Smiley, 2d b.	4	0	0	2	2	0
Totals	36	3	6	27	23	9

SPR'NGFIELD.	T.	R.	IB.	P.O.	A.	E.
Cas'y, r. f.	5	2	2	2	0	0
Pike, 2d b.	5	1	2	2	4	0
Smith, 3d b.	5	3	2	1	0	1
Har'e, c. f.	5	1	2	5	0	3
Hall, s. s.	5	0	1	1	4	1
Latham, lb.	5	1	1	8	0	0
Gold'h, l. f.	5	0	1	2	0	0
Corc'n, p.	4	1	2	0	2	1
Powers, c.	4	1	2	9	1	0
Totals	43	12	12	27	11	5

	1	2	3	4	5	6	7	8	9	R.
Springfield	4	1	4	0	0	1	0	2	0	—12
Rochester	0	0	0	0	0	0	0	3	0	—3

Earned runs—Springfield, 4. Two-base hits—Pike, Goldsmith, Smith, Harbidge (2). First base on balls—Cassidy. First base on errors—Springfield, 4; Rochester, 1. Double-plays—Latham and Hall. Passed balls—Higham, Bowen. Umpires—Dunnigan, 2; Harbidge, 3; Rowen, 1. Umpire, Stearns. Time, 2h. 15m.

ST. LOUIS BROWN vs. CINCINNATI STAR.

The game between the above-named nines on Aug. 3, at Cincinnati, O., was one of the most exciting of the season in that city, although full of errors. Each inning alternately led until the ninth inning, when the score was a tie. Neither scored in the tenth inning, but in the eleventh a poor throw by Miller allowed the Browns to make the winning run.

STAR.	T.	R.	IB.	P.O.	A.	E.
Mollo'e, r. f.	7	2	3	0	0	2
Wheeler, c. f.	7	2	3	2	0	1
Cum'gs, s. s.	6	2	0	0	6	2
Wagner, l. f.	6	2	3	3	0	1
Sommers, 2b.	6	2	3	5	2	1
Miller, c.	6	1	1	4	1	4
Farrin, p.	6	1	1	12	6	1
Reilly, 1st b.	6	1	3	15	0	2
Jones, 2d b.	6	1	3	3	4	0
Totals	56	15	21	33	20	14

BROWN.	T.	R.	IB.	P.O.	A.	E.
Morgan, 3d b.	7	3	1	1	1	2
Cuthbert, c. f.	7	3	1	0	0	1
Crott, s. s.	7	2	3	2	3	1
Curbau, l. f.	7	3	2	3	0	1
McDonald, 2b.	6	2	3	2	4	1
Rowels, 1st b.	6	0	2	11	0	0
Maginnis, r. f.	6	1	2	1	0	0
Shenk, r. f.	6	0	1	3	0	0
Decker, c.	6	2	2	11	1	2
Totals	58	16	17	33	19	14

	1	2	3	4	5	6	7	8	9	10	11	R.
Star	2	3	1	0	0	0	2	0	1	0	—15	
Brown	3	1	1	2	0	0	0	0	1	0	—16	

Earned runs—Star, 4; Brown, 4. Two-base hits—Wheeler, 1; Wagner, 1; Sommers, 1; Morgan, 1. Three-base hits—Reilly, 1; Shenk, 1. Base on balls—Morgan, 1; Croft, 2. First base on errors—Star, 6; Brown, 9. Passed ball—Brown, 1. Umpire, Mason. Time, 3h. 10m.

ATHLETIC vs. EASTON.

The Easton Club defeated the Athletic nine on Aug. 5 at Philadelphia, Pa. Very few expected the result, especially as the home-team presented a nine of unusual strength. The Athletics substituted Lomas for Curry in the pitcher's position, and Pfeiffer was placed behind the bat, Walters going to right-field.

ATHLETIC.	T.	R.	IB.	P.O.	A.	E.
Myers, s. s.	5	1	2	2	2	0
Birchall, c. f.	5	1	0	1	0	0
Nestzlin, 2d b	5	0	1	2	0	0
Walters, r. f.	5	0	1	2	0	1
Benners, l. f.	5	1	2	0	0	1
Deacon, 3d b.	5	1	1	1	3	0
Luff, 1st b.	5	0	1	8	0	0
Lomas, p.	5	0	1	1	7	3
Pfeiffer, c.	5	0	0	7	0	1
Totals	45	5	9	27	12	6

EASTON.	T.	R.	IB.	P.O.	A.	E.
Cogswell, 1b	5	2	2	12	0	0
Powell, lb.	4	2	1	11	0	0
Connor, 3b.	4	1	2	0	2	0
Winchest'r, 2b	4	1	0	2	2	0
Gillespie, l.f.	4	0	2	2	0	0
Welch, p.	4	0	0	0	7	1
Sullivan, c. f.	4	0	0	0	0	0
Alcott, r. f.	4	0	0	0	0	0
Turbidy, s. s.	4	0	0	3	3	0
Totals	36	4	6	27	16	3

	1	2	3	4	5	6	7	8	9	R.
Athletic	0	4	0	0	0	0	1	0	0	—5
Easton	2	0	0	0	1	0	4	0	1	—8

Runs earned—Easton, 4. Two-base hits—Luff and Capperon. Three-base hit—Barber. Home run—Dougherty. Left on bases—Athletic, 7; Easton, 8. Struck out—Athletic, 3; Easton, 5. Double play—O'Neill and Cramer. Umpire, William Warr. Time, 1h. 45m.

PHILADELPHIA vs. EASTON.

The finest contest witnessed in Philadelphia for a number of seasons was that of Aug. 4 between the Philadelphia and Easton nines, which resulted in favor of the Eastons by a score of 1 to 0. In the first inning, after the first two strikers had retired, Fouser struck for two bases, and when he tried to steal third Hays threw the ball over Wiley's head, and thus let in the only run of the game.

PHILADELPHIA.	R.	IB.	P.O.	A.	E.
Corkhill, 2d b	0	1	7	4	1
Stricker, s. s.	0	0	1	4	1
Berkbeach, l. f.	0	0	0	2	0
Hays, c.	0	0	6	4	2
Householder, lb	0	1	7	0	0
Wiley, 3d b.	0	0	3	2	0
Delmire, c. f.	0	0	1	2	0
Reynolds, r. f.	0	1	0	0	0
Banker, p.	0	0	1	1	1
Totals	0	4	27	17	6

EASTON.	R.	IB.	P.O.	A.	E.
Fusselbach, s.s.	0	0	0	3	1
Cramer, c. f.	0	1	0	0	0
Fouser, 2d b.	1	2	2	2	0

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the time of business delivered by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canadas, must be prepaid, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Aug. 11.

LADIES' LIST.

Archer, Lottie
Beaumont, Stella
Boslell, Ada
Banks, Carlotta
Cox, Anna (of Mc. Calleugh's Co.)
Castleton, Ida
Chantrau's Co., Manager
Courtland, Chira
Cole, Lena
Crofton, Letta (2)
Claxton, Kate
Cooke, Mrs. Millie
Conley, Sadie
Duvall, Carrie
DeRuffin, Mrs. Clarence
Devere, Ida (bellooniist)
DeVine, Hattie
Davenport, Fannie
Duclos, Ninon
Devoy, Josie
Dunfield, Mrs. Alfred, 11c.
Ethel, Katie (of Howard Athenæum)
Eytinge, Rose
Fox, May
Florence, Mabel (of Female Fire Brig.)
Gleason, Alice
Herndon, James
Hill, Marian (2)
Howard, Carrie (vocalist)
Hanlon, Comite (song-and-dance) (2)
Harland, Rose (p. o. m. Bombay, E. I.)
Isaacs, Ada
Jester, Mrs. Bessie W.
Johnson, Lu-lu
Kendall, Ethel
Lawrence, Hattie (of London Circus)
Lee, Kate
LaVerde, Mrs. C. M.
Leigh, Mattie
Lewis, Carrie (vocalist)
"Long Haired Lady" (of Boston)
Leland's Co., Manager
Maddern, Emma
Murray, Alice
Mass, Ida
Ellis, Hattie (late of St. Louis)
McLellan, Jennie
McDermott, Nellie
Miranda, Lottie
Maret, Mrs. Isabel (2)
Merton, Beula (cornetist)
Moulton, Emma
Nathan, Miss S. A.
Nicholls, Mollie
Neoakaleta, Miss
Nelson, Mrs. Sc.
North, Victoria
Orman, Irene (2)
Post, Mrs. E. M.
Sherwood, Grace (of Sherw. Sist.)
Stevens, Mrs. H. P. and 2 ch.
Stacy, Minnie
Stanley, Mabel (vocalist)
Smith, Helen (song-and-dance)
Sells, Madame
Sellie
Shellman, E. W. (of Shellman Sisters)
Seymour, Mrs. L. Sc.
Schott, Angie
Sanderson, Mrs. T. or S.
Sharpe, Mrs. Catherine
Voos, Carrie (p. o. m. London, Eng.)
Wallace, Mrs. Bella
Walker, Maggie (of Comique, Cleveland)

GENTLEMENS' LIST.

Fleury, Ferase
Fox, Willie (gianist)
Fuller, C. W. (of London Circus)
Frey, Chas. (late of Folly Co.)
Florance, Billy (actor)
Forrester, R. (of B. W. & A. W. Minst.)
Fish, Jas. S.
Forrester, W. (p. o. m. London, Eng. 16c.
Gardiner, Chas. (dram. agent)
Green, E. B.
Gaston, Albert
Gaston, (of Eugene & Gaston)
Gaylord, A. (of Tony Denier's Co.)
Griffin, Dan (manager of Gaiety Co. "pia") (2)
Gibbons & Russell
Gorman, M. (vendriloquist)
Hart, F. D.
Hart, Josh
Haverly, J. H.
Hall, M. (of Forepaugh's Cir.)
Heywood
Hogan Bros. (2)
Huston, W.
Hopkins's Cir.
Hyatt, F. (of Forepaugh's Cir.)
Hall, G.
Hooley, R. M. (2)
Howard, Frank
Ivers, S. B.
Howorth, John
Hanley, M. W.
Hall, Frank Asbury
Healy, Dr. J. E.
Hannl, C.
Harrison, E. H.
Hanshaw, T. W.
Howard, Chas. (dram. agent)
Haverly, J. H.
Hamilton, Bert
Jasper, Clinton
Jukes, J. T.
Jerome, C. (of Jukes' Quartet)
Jones, E. C. (of Congress Opera Co.)
Johnston, B. W.
Jourdan, Robt.
Jackson, Phil (photographs)
Jerome, H.
Keenes, A. (of Kendall's Co.)
Kennedy, Harry
Kernell, Harry
Kelly, Harry
Leopold, Geo.
Lee, J. (of Sville & Lee)
Leopold, E.
Leslie, L. (of Cole's Circus)
Little, Wm.
Levantine, F. F.
Lovenberg, C.
Lennox, Geo. H.
LaMondue, Frank
Long, Pete
Little, R. (of Haverly's Min.) (2) 16c.
Lucas, Sam
Littler, Mr. (doctor)
Little, J. Z.
Lacy, Sam (2)
Lilev, C. A. (of N. O. Minst.)
Leavitt, M. B. (2) 3c.
Lorella, T. A.
Lent, C. (of Hogan & Lord)
LaVier, Prof. C.
Mauritius, Chas. (2)
McCarty, Page
Mendells, The Dutch
Mahoney, Ben
McAllister, Billy (minstrel)
Morton, (of Morton & Miles)
Marshall, J. H.
Mack, Wm. A.
Murphy, J. (of L. Barrett's Co.)
Murphy, J. (of Murphy & Morton)
McCullough, John
McDonald, J. H.
Mack, Bros. (rideteam)
Morris & Fields
Mauritius, Dick (pantomimist)
Morton, Forepaugh's Cir.
Middleton, C. (of Forepaugh's Cir.)
Macart, Fred. (of London Circus)
Mack, F.
Mathews, C. C.
Maddern, Mr. (musician)
Magee, John (pianist)
Mealy, J. (of Mealy & Marlow)
Mason, Dan (of Mullin's Three.)
Morris, Tommy
McWade, Robt.
Mooney, Ed. A.
Morton, J. W.
Mortimer, J. (of J. Murphy & Co.)
Morris, T. (of Mulligan & Morris)
Neary, Jas. (Irish "biz")
Nichol, H. (of Nichol & Everett) (2)
Nixon, J. (of Dr. North's Co.)
Nathans, J. J. (2)
Nobles, Milton (2)
Naoni, Frank
Newcombe, Bobby
Norris, Frank (lionking)
Orville, Chas.
O'Brien, Fred (leaper)
Orrin Bros. (4)
Pettit, C. A. (circus "biz")
Powers, Jen
Potter, W. J. (2)
Platt, F.
Parker, J.
Paddock
Pastor, Mr. (of Mag Mitchell's Co.)
Pendleton, Chas.
Pastor, Tony
Phillips, Harry
Peasley, Tom
Pendleton
Pastor, Col. Thos.
"Panorama"
Primrose & West
Quick, F.
Raymond, J. T.
Redpath, Jas.
Rosenbaum, Jr., E.
Ring, Geo. B.
Rignold, Geo.
Rooney, J.
Roberts, N. D. ("Roselle")
Rushby, Horace
Roser, W. Blacksmith
Ramalio, Geo.
Roberts & Son (clogmakers)
Reaves, Dr. Matt
Rogers, Loraine
Roehl, W. (of Plunkett's Co.)
Rentfrow, J. N.
Smith, Wm. H. (manager)
Stevens, Prof. O. P.
Sanford, Col. J. P.
Studley, J.
Somerby, Rufus (2)
Stansill, Jeremon
Swanton, F. C. (of Anderson's Cir.)
Sully, Dan
Stokes, C. W.
Stevens, J. O. "S & L." (4)
Stevens, Geo.
Skelaigh, Neil
Shaw, Frank E.
Stowe, B. (of Robbins' Circus)
Stanhope, Dock (of Pullman's Cir.)
Sheridan, W. (of Sheridan Bros.)
Sweeney, B. (of Cole's Circus)
Sturges, J. (of Laurent's Co.)
Sprague, J. (living skeleton)
Stephenson, Chas.
Smith or Lottie Elliott, J.
Smith, Shirley
Strickland, W. H.
Sparks Bros.
Sadler, T. (of Haverly's Min.) (2)
Sanford, H.
Tompkins, Geo.
Tyler, Will (musician)
Tribble, Harry (not Trimble)
Villa, S. B. (2)
Vivian, Harry ("aged-darkey")
White & Burtine
Walsh & King
Woods, M. (of N. Y. English Co.)
Williams, C. (of Williams & Sully)
Waterman, W. (p. o. m. Paris, France)
Wood & West
Wheeler, Frank S.
Weston, Harry
Wardell, Frank
Wilson, C. (of Chimacy Of Mystery Co.)
Whettony, Leon
Welston, H. (of Welston & Eyre)
White, Frank (of Globe Thea., St. Louis)
Welch, Charlie

INTRODUCTORY.

MONDAY, Aug. 11, '79.

Sound the toesin or ring the bell, it is of no consequence which may be your choice, although "Sound the toesin" has a high-toned ring about it which the bell fails to develop; so, all things considered, let us proceed to sound the toesin while we announce that "The Mulligan Ball" is up, that those genial entrepaneurs Harrigan & Hart are on their native heath once more, and that they inaugurate the campaign of 1879-80 this evening, at their Theatre Comique [Translation from the French: "Comica' Theatre"—OUR JIM] by offering their friends and patrons, or patrons and friends, a savory dish of "Mulligan's Chowder," than which a mock-turtle Irish stew is as Hyperion to a Satyr, or a Satyr to a Hyperion, as may be most agreeable to the appetite of the consumer. That such an attractive and soul-inspiring bill-of-fare will enlist the sympathies of the people is as true as is the existence of the Grampian Hills upon which young Norval's paternal parent fed his flock of fruzal wine in the "days of yore." In a *general* sense, chowders were better if taken with closed eyes—not that any pernicious ingredients are permitted to obtrude themselves in the soothing mixture, but to prevent surprises to the unsuspicious consumer of the delicious compound; in the case of "Mulligan's Chowder," however, we are promised something that will strengthen the appetite, induce a pleasant languor, and otherwise better the condition of the habitue or occupant of the stalls, as the case might be. [In place of the word "stalls," I think orchestra seats would be better, as their house is no Mayor's nest, neither is it an Augean stable, if my memory is not thrown out of joint by having to memorize so many things for the editor and proprietor of this excellent journal of amusement's.—OUR JIM.].....The other houses are still in the hands of the carpenters and joiners [Joiners is a choice title for cool wit, signifying those engaged in *joining* the company.—ED.], and managers and officials, in front and behind, are as quiet as deaf-and-dumb orphans in the presence of those connected with the journalistic fraternity. We are promised something new and fresh at every place of amusement in the city, fresh paint being put on by artistic hands when nothing else is available; and here we would remark that a pure article of fresh paint is of more benefit to a house, and more enduring than an impure play on the moral-reform platform, *without* paint. Embryotic Shakespeares and other inventors of new plays and rejuvenators of old ones, are "burning the midnight oil with a desperation and recklessness known only to those who pencil the pen for a living. They assure the public that they are getting up something that will completely surpass all previous efforts—that the text and effects upon which they are now so zealously engaged will "the heart and seen—[pencil is too feeble to paint their many beauties. We are told that a Bengal tiger, fresh from the town of Bengal, is being trained for one of the spectacles to be produced here, and that when the tiger swallows a real live child, the illegitimate offspring of an unholy alliance, one of the most realistic sensations known in the history of the drama will be witnessed; the crunching of the child's bones and the dripping blood from the tiger's jaws being sufficient to paralyze the creativity of the wondering soulitude. This will supply a want long felt, and fill a vacuum which has brought the stage to its present low ebb. One gentleman, who moves in the highest circles [Probably Mr. Podasto the baker's—OUR JIM], is engaged on a work of superhuman interest, his wild flight of fancy enabling him to work in some of the most thrilling incidents known to the modern malefactor—it is thought that this will prove to be the greatest effort of his life, and that the interest in it will be so great as to suggest the selling of French and other pools on the general result. [I would kindly suggest that poolrooms ought to pay a royalty for the privilege.—OUR JIM.] One of the most remarkable novelties of the age a gentleman of this city is now energetically engaged upon; it is a purely *moral* moral-drama, the leading characters in the play being a youthful husband and wife, whose life is one continued round of peace and happiness, and, although a former intimate associate of the husband is a member of the family, the wife remains true to her marriage vows, pure and unsullied, while the friend's language and actions are such as to merit the warmest encomiums of the Young Men's Christian Association. Suddenly, of heart-disease, the virtuous wife dies, when he souled, in the arms of her, tearful husband, while the guileless friend, stunned and appalled, offers up a prayer for the repose of the soul of the dead and the comfort and consolation of the bereaved husband, who, failing upon the prostrate form of his beloved wife, dies while pressing a last kiss upon her cold and pallid lips, now clothed in death's embrace. This offers a very good opportunity for a pretty tableau, with colored fire and slowly descending curtain, with invisible band of angelic harpists softly playing "Shall we know each other there?" The language is chaste and tender, never descending to that of the level of the poorhouse politician, which is too often permitted to disgrace the modern moral drama. There is another thrillingly beautiful scene which we should have alluded to before: It is midnight, the lights are all low, the stage is darkened, and even the auditorium is hushed in the quiet and gloom of the silent tomb. Sweetly sleeping, unconscious of impending danger, are the beautiful dreamers. Slowly, still slowly, the window-sash is raised, and then all is still again. A foot is seen to enter through the opening, then a stooping form is observed stealthily making its way into the room; the lantern he flashes upon the beautiful dreamers shows the marauder to be a colored gentleman, whose quiet movements and undemonstrative gestures evince colored refinement and the true instincts of a gentle birth. He gazes upon the slumbering forms of those before him, then sadly takes up the watches and jewelry he finds upon the escritoire, and places them in his pocket. Again approaching the bed, he once more flashes the lantern in the faces of the sleepers. Fatal error! The husband awakes, and sees the benign countenance of the midnight-robber; but his cheek does not blanch, nor does his form tremble for the dear one at his side, for she is too pure to awaken the vengeance of a wily foe. Does he cry out in alarm? Does he spring his rattle, and appal the neighborhood with shouts of murder? No; he uses naught but moral suasion—he kindly extends his hand towards the intruder, who grasps it within his own, and in the darkness of midnight, with no eye upon them, they gaze upon each other, and the husband in saddened tones directs the attention of his erring brother to the dangers that surround him; and then, having worked upon his feelings till tears start in the colored gentleman's eyes, he invites him to join him in prayer, which he does; and when the two rise again, the intruder takes from his pockets the illicit fruits of his burglary, and restores them to the hands of their owner; he is then given a cold collation, and with vows of eternal friendship the colored person is quietly let out into the silent night, never to weep, never to mourn, but with the holiest emotions pulsating his heart; and as he passes across the veranda before the latticed window, the husband turns on the light, and one of the most effective climaxes ever seen is reached. All this time the wife sleeps on, for her soul is as pure as the beautiful snow, and her dreams are as pure as her soul. But, alas! this play, we fear, is all too pure for earth. The realistic dramatist would have had the husband and wife leading an artificial life, would have caused the seduction of the wife through the wiles and machinations of the friend, and would have induced the friend to murder the confiding husband in cold blood; he would have made a charnel-house of the bridal-chamber, and compelled the black man to kill the sleeping beauty by the use of some superstitious entrance of the friend, for no good purpose, would have made it one of the conditions of the colored person's engagement to slay the friend as he sat by the side of the unconscious wife. It's a sad story as it is, but very much sadder would it be if we had done it at last! We have visited Coney Island! It doesn't sound like much of an exploit, but when we tell you that we have heroically resisted the attractions of that beach for which so many pine (beaching—no, you will be better able to understand the importance of the trip. We went to Brighton to hear one of Neuendorf's classic concerts, and we beg leave to give the result in verse:

THE OLD CONCERT AND THE NEW.
O classic beach! we tread again
Thy sands of varied colors,
And ask: "Is this the spot where once
We ate of seven dollers?
And was it there that foaming beer
Was sold in three-cent schooners,
Before the days of railroads, sway,
Or railroads, or ballooners?"
'Twas then, if Gentile or if Jew,
In no way did disdain,
We all could get good roasted clams
For twenty cents a platter.
Where now the man who peddled soap
Upon the lottery plan,
And where's the democratic crowd,
And where's the dog-cart, pray?
Gone—gone our old, familiar friends,
And we go too from here,
Where landlords charge the land and charge
Ten cents a glass for beer.
Yes, we go too, and sadly think
The schooner days are gone,
And that this Brighton only serves
To darken our old Coney!

The poetry, you will observe, reads smoothly and nice; yet truth compels us to say that a few miner falsehoods have assisted in making the poem the beautiful creation you have just read. Poetic license gives us the privilege to lie, since it is for the public good. Now, here is the real truth about Coney Island and its beer, which, while it compels us to stultify ourself, and places us in an unenviable position, shows our high-born attributes as a conservator of public morals: Beer used, in the olden time, to be ten cents at Coney, but now has been the time when even a pony could be got for that—to let alone a schooner; and nowhere there is the charge now more than five cents. Even at the lordly Manhattan you can get it at that price; but if you want to make a spread on four chairs and a table, with a waiter at your elbow, it can only be done by paying fifteen cents, for they will bring the beer to the tables in bottles only, and there are two fashionable glasses to a "bot"—fifteen cents a "bot."—ED. CLIP.].....This poetic reference to beer reminds us of a man in Cincinnati whose forte is the drinking of twelve glasses of beer while a Hungarian band is pelling the hour of twelve—that is, at every stroke of the bell he gets away with a foaming tankard of the amber liquid. Since the inevitable Bernhardt will be unable to visit us this year, why not engage this extraordinary beer-drinker? He is a man of the country, with "Grandfather's Clock" to do the striking, and the specialist to do the drinking, and no remarks between drinks?.....And now that we know Bernhardt is *not* coming [BOSH], let us all unite to bring her down to hard pan, and to ridicule her as an offset to the many good things that have been said about her. One of her own sex leads off, and hints that she's made up too thin, and that her umpire lip looks as if it had been smoothed up with a flat-iron. This is sad irony, truly, and should make Sarah B. feel very much dissatisfied.....In the heat of passion, one day last week, Cool Burgess shot a man slightly, in Toronto, for acts unbecoming a gentleman, as he *knew* it was loaded. Then the other man took a shot or two at the Burgess, but without effect. With the thermometer at 95 deg. and upward, playing with fire seems to be a little out of place. Captain Williams failed to make a success of raising those Western tillers of the soil and brewers of whiskey want *too* much for their money. A few evenings ago, after witnessing a two-hour-and-a-half entertainment by Hooley & Emerson's big minstrel troupe, one of the papers in a town where they had not shown the Megatherian. The man was unreasonable. It was not until some of the boys took him out and set him down in a friendly rivulet that hovered near, that he became pacified.....Mrs. D. P. Bowers and Miss Charlotte Thompson will make a powerful team next season. [W. H. Power is their manager; hence, *Power pull team.* The learned reader is quick to see these little scintillations of genius without any explanation from us.—ED.].....The Lotta Fountain company, under conviction of conscience that, while escorting our maternal grandparent to Wednesday afternoon prayer-meeting, we persuaded her to change her purpose and go with us to the circus across the river. The fountain remains to be seen yet, like a Christian martyr, she sat it through uncomplainingly, and even went so far as to smile approvingly on the gentleman who leaped over sixteen elephants and a dog, side by side, head and tail alternating. The comical clown who concluded one of his off-hand dissertations on the topics of the day, interspersed with side-splitting jokes and laughter-provoking sallies of wit, she turned to us, and, while a smile of proud satisfaction mantled her countenance, exclaimed: "He also *near* so good as our preacher!".....Why should it be called the *Permanent* Exhibition, when the Philadelphia Fairmount Park Commissioners have ordered the directors to shut up shop?.....A gentleman whose name, from motives of delicacy, we withhold, asks the use of our columns for the purpose of introducing to the song-and-dance profession a new composition, something so entirely different from the usual range of such productions, that, he feels sure, it must command the respect and admiration of "all with whom it comes in contact," though we make our own songs and poetry, nevertheless we extend the use of our columns as requested, for the true poet does not fear comparison:

ANDY MAY AND TILLY DOYLE.
NEW SONG-AND-DANCE LYRIC.
While walking in the lane one day,
Close by a fruitful soil,
Andy May he came across
Sweet dove-eyed Tillie Doyle;
To him she was the fairest flower
That he had seen that day;
Her lips were ripe and rosy—
Alas poor Andy May! [*Dance and business.*]
She smiled on him a tender smile
That did his soul embroil;
His eyes like molten lava flashed
On pretty Tillie Doyle.
They walked the wildwood side by side,
Yet spake no word to each;
They married were that very night—
Tillie Doyle and Andy May. [*Dance and business.*]

[Although the above is not entirely familiar in the touching recital, yet we are compelled to admit its freshness and originality.—ED. CLIP.]

FACT AND FANCY FOCUSED.

The statement that Gye will bring Patti to this country this season does not emanate from the immemorial well at whose bottom truth lies. It is authoritatively declared that she and Adelina will not come hither. During the coming Autumn and Winter she will warble in Vienna, possibly in Russia, and certainly in Paris.....F. B. Wilson, formerly of the song-and-dance establishment of Mackin and Wilson, has been regaling himself by playing cricket at Atlantic City, whence he will rise like a giant refreshed in time for his dramatic labors next season, he being now an out-and-out star, and has the opportunity to play for six weeks at Baldwin's Theatre, San Francisco, came to her unexpectedly, Lotta had made arrangements to make a trip around the world, and Mr. R. Smith, who was treasurer at the Grand Opera-house, St. Louis, last season, will take care of the cash at Charles Pope's new theatre, that city. All the leading of the Western papers have conceived the idea that the Bowery Theatre, this city, is being torn down, and that, if seen it once and quickly, it will be missed. The vacancy is altogether West. The theatre is being torn down in spots only, and in spots it is being built up nearer the skies. The old walls will have new plaster, inside and outside, and the interior of the house will take on a new appearance.....Ed. Marble last week reached San Francisco, and set to support Lotta in her pieme.....Hughey Dougherty, otherwise the Demosthenes of America, has been playing lackeys-one at Saratoga.....Next to the ocean pier, the delight of Long Branch is Miss Pearl Eytinge.....The air was too hot for the balloon with Pullman & Co.'s Show at Stamford, Conn., on the 21 inst., and the aeronaut, M. Allen, had a narrow escape. The balloon burned away until it became a beautiful wreck.....At Baldwin's Theatre, San Francisco, the other night, in "L'Assommoir," Rose Coghlan tossed the usual bucket of water at Miss Lillian Andrews, who ducked, and thus let the leader of the orchestra into the chief delight of the play. It took some time to satisfy the drenched musician that fame was not a leb pat up on him, Miss Andrews having taken up her position directly abreast of the foot-lights, with her back to the orchestra, and with Miss Coghlan facing her. The leader had at least the consolation of ascertaining that the bucket was not so realistic at Baldwin's as in the original wash-house.....Mr. and Mrs. Carlyle Petersilea, who have been giving piano recitals in Jamestown, N. Y., as well as teaching the young Jamestonners how to operate the trip-hammer, will return to Boston about the beginning of this week.....It is whispered that Strakosch is to pay Bianca Lablache ten thousand francs a month for one year, and to furnish her in dresses, railroad passes, photos, and a hotel in every place she visits. A letter-writer makes her voice very beautiful, her dramatic power pronounced, and her magnetism very great, but preserves the family peace by adding that "she is not as strictly handsome as her sister Fanny." This reservation would have remained unexpressed, no doubt, had the letter-writer known at the time that that sister was about to pass beyond the realms of family envy by changing her name from Fanny Davenport to Mrs. Edwin Price.....Mrs. Scholnes is dead of the Rice Surprise Party next season.....Alexander Brady, the respected printer and veteran of the War of 1812, whose death was last week announced in our regular mortuary column, was the uncle of Mons. La Thorne, the gymnast and exmanager, he having married the sister of Mons. La Thorne's father. The deceased was also made to inspect the Dilks of our police-force.....On the occasion of his benefit, Henry Irving told his hearers that during his seven months' season at the Lyceum Theatre London, his receipts had been nearly $175,000, and he promised them that next season, in addition to reviving "The Iron Chest," "The Gamester," "The Stranger," and "Hamlet," he would give them the long-announced novelties, viz., W. G. Wills' "Riesa" and Frank Marshall's "Robert Emmett."..... The Theatre Francaise, Paris, was to have been reopened on Aug. 1, with Sarah Bernhardt omitted from the cast of either piece—"Malade Imaginaire" and "Femmes Savantes." But she was to have appeared on the stage with the whole company, at the end of one of the plays.....Maurice Grau reached this city from San Francisco on the 4th inst., and his name appeared in the list of passengers sailing from here in the steamer for Havre on the 6th; but a gentleman who met him before sailing-time states that the impresario declared that he had any intention of sailing for Europe on the 6th or any other day this Autumn.....A daughter of Millais the painter, and a relative of Lester Wallack, is to be married in England to Lieutenant James of the Scots Greys, who was wounded at Cundi.....Carl Rosa will begin his Autumnal tour on Aug. 30.....The Gaiety Theatre, London, is the opportune son he will begin on Jan. 10, 1880.....Captain Boyton began a series of aquatic exhibitions on the 7th inst. at Manhattan Beach, Coney Island.....Miss Alma Stanley, suffering from a sprained ankle, incurred a few days ago in stepping from her carriage at Block Island, where she was trying to spend the Summer, is confined to her bed.....Mlle. Litta and other members of the Strakosch Opera Troupe were to sing at the villa of Cooperstown, N. Y., on the night of the 7th inst.; but it appears that the lady, who in the interim was to have appeared at Richfield Springs, took umbrage because at the Springs the piano was of a different make from that she has a practical fondness for, and returned at once to Saratoga in no musical mood, thus punishing Cooperstown after having disappointed Richfield.....Mrs. Bateman is very busy in her efforts to begin her season at Sadler's Wells, London, with a grand spectacular production of the opera of "Rob Roy."..... Wilhelmj gave his second concert at the United States Concert Hall, Saratoga, on the 7th inst., Julia Rive-King and others assisting. There was an opposition concert at Congress Park, with fireworks thrown in; but it did not seriously affect the main show.....Miss Belle Howitt had her husband arrested in this city on the 7th inst., the charge being assault. There was a hearing on the 8th inst., but it is not unlikely that a truce has been entered upon since, as proceedings in court were not resumed on the 9th, which was the day set for "interesting developments" and such like pie for the daily newspapers.....The recent election for directors of the London Philharmonic Society for the season of 1880 resulted in the choice of the following members: Sir Julius Benedict, composer; C. E. Stephens, organist, pianist, and composer; Walter Macfarren, conductor of the concerts at the Royal Academy of Music; A. O'Leary, pianist; Mr. Cummings, tenor; and W. Dorrell and J. B. Jewson, professors of the piano.....Miss Marie Prescott, who is now in this city preparing for the campaign at Booth's Theatre, was last week in Covington, Ky., visiting her mother.....The landlord of the Bevis House, Cincinnati, last week attached the glass used by the Wellington Sisters in their dissolving views. The old, irreconcilable dispute as to board-bill over again.....The Siegrist Children have got out of court with whole skins since our last. The differences between Mrs. Siegrist and the S. F. Nelson have been adjusted by the latter giving a promise, backed by a bond of one thousand dollars, that she will never again play the boys in this State until they become of age

DEATH OF D. L. MORRIS.—A telegram, dated St. Louis, Mo., Aug. 5, informs us that this well-known Dutch comedian died at Cape Girardeau that evening. David L. Morris was born in Westchester County, New York, and was educated in St. Vincent's College. He made his first essay in the profession in which he finally acquired considerable distinction by playing Rolla in "Pizarro," in 1853, at a public commencement of that institution. His first regular engagement was in St. Louis, Mo., in 1858, but he made a failure, and his contract with the management was speedily canceled by mutual consent. He then drifted about the Western country with various traveling companies until the Fall of 1859, when he was engaged by the late Henry Farren for his two theatres—one in Dubuque, Ia., and the other De Bar's Theatre, in St. Louis, while the regular company were absent in New Orleans, La. After five months' service he was discharged for incapacity. He then went to Memphis, Tenn., and opened as Capulet in "Romeo and Juliet," and subsequently was engaged for responsible business in the theatre in Galveston, Texas. On his journey from that city by steamboat to St. Louis, Mo., he was wrecked, lost all his luggage and narrowly escaped with his life. Upon reaching his destination an accident afforded him opportunity to rise in his profession; he grasped it, success crowned his efforts, and from that time he prospered. The Western Sisters had failed to arrive in St. Louis in time to commence a stay engagement, and the manager, knowing Mr. Morris' ability as a mimic, persuaded him to try his fortune in a Dutch character. He was billed largely, and the result was as above stated. He made his first appearance in this city in the Bowery Theatre, for the treasurer's benefit, playing a Dutch character. It was feared that he would fail to please, owing to the great popularity of S. W. Glenn, then a member of the company, in similar roles; but the quaintness of his humor, the excellence of his dialect and well-feigned stupidity of demeanor captivated his auditors, and he made a hit. In 1863 and 1864 he played star engagements at Barnum's Museum, in this city, and during the next two years he starred through the South and West. In September, 1867, he left legitimate theatres for variety business, playing his first engagement in the Theatre Comique, in this city, and then made a tour of the West. The Summer and Autumn of 1870 he passed in England, playing Dutch characters in the legitimate theatres with considerable success. Returning to America, he purchased a drama entitled "Dollars" from the authors, J. W. Shannon and Mr. McLean, and starred in it throughout the country, playing the character of Heinrich Straslenheim. He subsequently returned to the variety stage, performing in sketches, among which those of "The Dutch Justice" and "The Intelligence Office" will be best remembered. A few years ago he tried his fortune upon the lecture-rostrum, introducing delineations of eccentric characters; but the venture not proving so pecuniarly successful as he had hoped, he abandoned it and returned to the variety stage. His acting was not confined to the professional stage. Being fond of practical jokes, he was in the habit while traveling of passing himself off as a stupid, thick-headed Dutchman with a very limited knowledge of English, and his acting was so perfect that it was almost impossible to convince his fellow-passengers that he was anything but what he seemed—a Simon-pure Dutchman. The fun would generally commence when the conductor began to collect the tickets. Mr. Morris, of course, pretending not to understand what was wanted, and, when made to understand, being unable to find his ticket. In private life Mr. Morris was a quiet gentleman, retiring in disposition and abstemious in his habits. He was a capital storyteller, and the large fund of anecdotes he possessed ever made him a welcome guest in social circles.

FROM CINCINNATI our correspondent wrote Aug. 9: "Billy West, comedian; Lydia West, vocalist; Allie Sheppard in songs; and J. P. Carroll in Irish songs-and-dances opened at the Eldorado 4. Departures: Moore and Lessenger, to Cleveland; Jennie Oates, Pittsburg; and Jennie Oates, Logansport. (Error in name.—ED. CLIPPER.) Opening 11: Manning and Drew, the Crimmins Brothers, and Emma La Manse. Business fair. . . . Walter Phenix, comedian, and Nellie Waters, singer and dancer, opened 4 at the Bella Union. Biz fair. Closing: Billy and Lizzie Hanley, Charley Gallagher, and Jessie Adams, all for the Canterbury, in this city; and Walter Phenix, Louisville. Keating and Flynn, Billy Allen and others open 11. . . . The company at present playing at Ryan's Music Hall consists of Mendel and Cassidy, William Lyons, Frank Daly, Joe Sheridan, George Morton, Ed. Morton, M. A. Griffin, John Wiley, Andy Armstrong, Harry and Jennie Clinton, Lizzie Barrett, Kate Leslie, Sadie Connelly, Nellie Dunbar and Julia A. Johnson. . . . . Charles H. King, Charles and Lulu May, Dick Hume and Jennie Lindsey are part of the company at the John-street Garden. . . . . At Canterbury Hall are Emma La Mause, Dora Stewart, Mary Mitchell, Bessie Hall, Lottie Amann, Mike Crimmins, the Sheridan Brothers and Prof. Anderson. . . . . Esher's New Palace is to be opened 16. The hall has been handsomely refitted, six private-boxes have been put in, and new scenery is being painted by John Leslie. The inaugural company will be Dan Hart, stage-manager; Bob V. Ferguson, Sallie Mason, Claire Alford, Estelle Wellington, Annie Boyd, Mollie Archer, Hastings Sisters, Nellie Clark, Nellie Morningstar, Le Roy and Martin, Mulligan and Morris, Marlow and Mealey, Charley Benedict, and Nick Lemoine. . . . . The Coliseum is being handsomely repainted and refitted, and new scenery is being prepared. The regular company will consist of Charles Constantine, manager; C. N. Richardson, stage-manager and characters; J. B. Brown, leading; Harry Vaughn, juvenile; C. J. Burbeck, heavy; J. L. Mason, old men; Eugene Blitz, comedy; Annie Vaughn Buren, leading; Kate A. Bowe, old women; Mollie De Mar, soubrettes. The theatre will open 30. Frank Jones opens Sept. 1. . . . . Emil Alberty, manager of the Bella Union, was to-day fined $25 for disorderly conduct. . . . . A. Schlauser, proprietor of the John-street Garden, was arrested yesterday on a charge of keeping a disorderly house. . . . . Managers Allen, Snellbaker & Douglas arrived here this week. Manager Collins is expected to-morrow. . . . . Messrs. Noxon & Toomey left for St. Louis to-day, after having completed an entire new stock of scenery for Heuck's, which opens 25, with Lina Tettenborn and M. W. Fiske."

IDA T. LEWIS died in the Bevis House, Cincinnati, O., Aug. 5, of congestion of the brain. She opened at the Vine-street Opera-house March 15 last as a dancer and statue-artist, for which latter business her hands some face and superb form peculiarly fitted her, and she continued there the rest of the season. She had been also re-engaged for the coming season. Miss Lewis was in the profession about five years, having performed mostly in New York and Philadelphia, of which last-named city she was a native, and twenty-four years old. Her maiden name was Johnson, and four years ago she wedded James H. Lewis, a New York clerk. They separated some time ago. Millie La Font, wife of Joseph Enochs of Philadelphia, and Mrs. Mary Duffin, a non-professional of New York, are her sisters. The remains were interred in Spring Grove Cemetery, near Cincinnati, 7. The expenses of the funeral, which was attended by many professionals, was kindly borne by Manager Tom Snellbaker, for whom the last engagament of the deceased had been played.

COOL BURGESS, the well-known performer, was one of the principals in a serious shooting affair in Toronto, Ont., on the evening of Aug. 5. Our correspondent says: "He had only arrived in town that afternoon, b ought from New York to attend the sickbed of his mother, and had called to see his brother, who is proprietor of a saloon on Yonge street, when a man named Widgery, between whom and Burgess there has been bad feeling for some time, on account of Widgery being, as Burgess claims, on too intimate terms with Mrs. Burgess, came in. A few words passed between the two, when Burgess drew a revolver and fired two shots, both of which took effect, one in the arm and the other in the hand. Widgery returned the fire, but without doing any damage. Burgess immediately ran out of the house by the back way, and proceeded to the residence of his mother, which is situated out of the city limits, where he remained all night, and left next morning for New York. The quarrel has been brewing for a long time, but no blame can be attached to Burgess in this instance, as it is evident that Widgery followed him during the whole of the afternoon with the intention of forcing a fight."

JENNIE MACO, song-and-dance and skipping-rope jig performer, is re-engaged with Nick Roberts' "Humpty Dumpty" Troupe for next season.

AT IDLEWILD FARM, Rensselaer County, N. Y., Mrs. John Wild, *nee* Ada Wray, presented her husband with a ten pound daughter Aug. 5.

THE PRIMER FAMILY and the Lambert Children can be engaged to appear in their drawing-room entertainment, including Paul Primier, illusionist and ventriloquist, assisted in his varied specialties by Marie Primier and the Lambert Children—Lizzie and Joe—in violin solos, duets, songs, sketches, etc. Mrs. Paul Primier is the pianist. See card.

FEMALE TALENT is wanted at the Adelphi Theatre, Baltimore, Md. Address Frank Gayton, proprietor.

WALDMAN'S THEATRE, Newark, N. J., was occupied by the Mollie Williams Combination the past week to fair business. The principal attractions were the specialties of Lew Benedict, the clever burlesque acting of Mollie Williams, the character changes of Fannie Prestige. The programme consisted of a first part, an olio, and the burlesque of "The Invisible Prince." Departures 9: Little Mac, Hattie Wilson, Fanny Prestige, Kennedy and Clark, James D. Roome, Rose St. Clair and Miss Evelyn Constantine, to New York; Lew Benedict, who joins M. B. Leavitt's party; Mollie Williams, to the Adelphi, San Francisco; and Frankie Bradden and Fanny Stick, to Cincinnati. Arrivals 11: The Big Four—Smith, Waldron, Morton and Martin—Billy Carter, J. W. McAndrews, Mark Murphy, Hall and Zeltner, Mlle. Cerito, Lottie Grant, and Campbell and Burk, all known as Frank Bush's Combination. Mr. Waldmann has improved his theatre by putting up two new boxes and enlarging the auditorium.

CHARLES LAWSON, a leader of orchestra in variety theatres, died of consumption in Dodge City, Kas., July 30. He was taken with the disease while performing in Leadville, Col., and was so ill that he was compelled to return to the city where he died, and where he continued to play in the Theatre Comique at intervals until about three weeks prior to his demise. He was a native of Sweden, and thirty years of age. He was buried by the Dodge City Fire-company, of which he was a member, and the funeral procession, which included all the professionals in town, was escorted by the Dodge City Brass Band, of which deceased was also a member.

MICHAEL HURLEY, late scenic-artist at Ward's Opera-house, Newark, N. J., died of consumption Aug. 3, at 7 A. M., in St. Michael's Hospital, that city. The remains were buried at the Holy Sepulchre 4. The following professional gentlemen acted as pallbearers: Charley Burnham, Harry Clifton, C. Whiteneck, C. Walkerman, Washington Ritter, and Patsey Corrigan. Mrs. Hurley is left in needy circumstances.

CARY AND LEE, clog-dancers and Irish comedians, are traveling with Ryan's Combination in Northern New York.

THE HAPPY IRISH PAIR TROUPE are in want of a serio-comic vocalist and song-and-dance artist, both ladies. See card, to which James Welch's attention is directed.

THE PAT ROONEY COMBINATION, under the personal supervision and management of Harry Miner, will start out Aug. 25. Pat Rooney will be the star attraction, supported by an excellent company, including Jeppe and Fannie Delano, Reynolds and Walling, Mollie Wilson, Geo. Dollinger, J. G. Brown, Wood and Beasley, Lamont and Ducrow, Morris and Fields, Dave Skiff, C. Gemune, Josie Granger, Billy Carter, John Howard, M. Stanton, and G. Bertram. M. L. Townsend is the agent. There will be a band and orchestra, and handsome printing is not among the least of the attractions. See advertisement.

THE TIVOLI THEATRE, New Haven, Ct., is advertised for sale. The house seats 600 people.

KITTY WHITLAND, jig and song-and-dance artist, can be engaged by applying to her advertised address.

MLLE. DE GRANVILLE, the Female Samson, is resting at her home in Philadelphia.

CHAS. H. STANLEY, Fulton Myers, Julia Walcot, Chas. A. Grear and the stock company, comprising W. H. Danvers, Dan Leeson, M. Heppard, J. F. Raymond, W. E. Sterling, Marie Weiesley, Julia Walcot, Annie Irving, Leo Gordon and others, filled the bill at Fox's American Theatre, Philadelphia, last week, to light business. Houssarroura Sam and Bart W. Wallace come 11. . . . . Cool Burgess is billed for the 18th. . . . . Hartley Earnshaw will shortly assume the management of this house, when it will be rechristened the Standard Theatre. The bar and drinking and smoking in the auditorium will be done away with, and ladies and families will be especially catered to. Mr. Earnshaw is not yet prepared to speak of his attractions. There will be many improvements in the building, prominent among which will be the removal of the doors at the entrance from the street, and the erection of iron railings in their stead. A pair of swinging doors will be put midway between the box-office and the street. Walnut, with plate glass panels, will be the materials used for these. The entrance to the gallery will be removed from the front to the rear of the building, and the front will otherwise be altered for the better.

MILLER'S WINTER GARDEN, Philadelphia, will reopen for the Fall and Winter season of 1879-80 Aug. 18. During the period of its closure the house has been renovated, and the space allotted to the musicians has been enlarged, as have also been the dressing-rooms. Four private boxes—two on each side of the balcony—are to be introduced. The executive of the establishment will be Harry Guion, business and stage manager; J. D. Fox, treasurer; Frank Shaeffer, leader of orchestra; Wm. Meagher, stage-carpenter; Chas. Koehler, superintendent of beverage department; Joe Perry, scenic artist; Fred Montz, Jake Edwards and Morris Neff, doorkeeper; Frank Weible, special officer. The opening company will include Mlle. Olympia and Henri De King, Josephine Shanley, Annie Hindle, Dolly Davenport, Daisy Kernell, the Weston Bros., Charley Banks, Harris and Wood, Minnie Lee, Walter Bray and Chas. Bassett. For the week commencing 25 the Sullivan Bros. will be added to the above.

A. F. STRADWELL has secured a lease of the Museum, Philadelphia, for one year, with the privilege of two, from Aug. 11. He will make it a first-class novelty and vaudeville theatre, catering especially to lady and family audiences. He will play the best specialty people in the profession, and will have a dramatic company for the production of melodramas. He is as yet unable to speak of his engagements, but will open the season Sept. 1. Meanwhile he will have the building painted outside and in, the walls and ceiling of the auditorium frescoed, the floors newly carpeted, the seats reupholstered, new scenery prepared, and the stage made wider.

AT THE GRAND CENTRAL VARIETY THEATRE, Philadelphia, the past week small audiences witnessed the performances of Master Carter, Geo. Edwards, Lon Edwards, Alice Ransom, Clark Gibbs, Dan A. Kelly, Kitty Norton, Dick Gorman, and Styles and Barry. Ada Taylor and Alfred and Chas. Thompson begin 11. . . . Manager Gilmore's regular season commences Sept. 15. It is in contemplation to alter the form of the gallery from a square to a semicircle, and thus give accommodation for larger audiences. The alterations will continue open, however, without intermission. Isadore Davidson's Combination in "Grit" and the Texas Jack Combination are among the engagements already made for next season.

AT PHILADELPHIA, Aug. 5, Bryant, Bryant, the well-known negro comedian, formerly of Bryant and Williams, received an eleven-pound present from his wife, professionally known as Lizzie Richmond. It will wear false hair, and make some poor fellow spend all his spare change for ice-cream and bonbons, when it grows up.

COMBINATIONS and first-class variety artists can secure time at Trimble's Variety Theatre, Pittsburg, Pa., by addressing M. C. Trimble, manager.

THE NEW ATHENÆUM, Baltimore, Md., will be reopened for the Fall and Winter season Sept. 1, and the performers engaged are requested to meet there for rehearsal Aug. 27. Specialty artists and dramatic stars desiring dates can address as per advertisement.

AT THE FAIRMOUNT SUMMER GARDEN, Philadelphia, "The Hidden Hand" and "Obliging a Friend" were given by the dramatic company last week to a satisfactory attendance.

HARRY AND SUE KERNELL, Irish comedians, open at Brooklyn (N. Y.) Volks' Theatre Sept. 1; thence to the Academy of Music, Chicago, Ill., two weeks, Detroit, Mich., Pittsburg, Pa., Baltimore, Md., Boston, Mass., and New York to follow. They can be arranged with by applying as per route published in our advertising department.

CHARLEY WHITE, comedian and author, is now arranging for dates with his local drama of "Old Fidelity." It plays for forty minutes, and is advertised by him as full of excellent effects and sparkling dialogue.

"YANK" ADAMS, the phenomenon in finger billiar'-playing, opens in Chicago, Ill., the latter part of September. He announces that he has a new table from H. W. Collender's establishment, new tricks and new printing, and can be engaged by addressing as per card.

MME. RENTZ'S MINSTRELS, Vienna Lady Orchestra and Vivandiere Cornet Band will include next season Louise Linden, saxaphone-soloist; Kate Skuse, harpist; Alice Witherell, violin and cornet; Lizzie Weber, violin and solo trombone; Eva Loretta, cornet-soloist; Emma Loretta, solo-violinist and saxhorn; Victoria Loretta, double bass and tuba; Tilly Barker, baritone-horn; Zelina Manheim, flute and alto horn; Sallie Adams and Julie Klein, specialty stars; Kate and Ella Love, duettists, dancers and sketch artists; Lew and Pauline Parker, protean artists; and Louise Randell, balladist. Eva Loretta will be the leader brass band, and Emma Loretta leader of the orchestra. "Pinafore" will be presented by this company, introducing a lady vocal quartet. M. B. Leavitt is the sole proprietor, Kit Clarke manager, Charles Benton agent, and Ben Leavitt treasurer. The season commences in Port Jervis, N. Y., Sept. 8.

THE RENTZ-SANTLEY NOVELTY COMPANY (which includes Mme. Rentz's Minstrels and Mabel Santley's Burlesque Company) next season will include Mabel Santley, Kate Raynham, Blanche Frazier, Rosa Lee, Hattie Forrest, Lulu Mortimer, Georgie and Lizzie Parker, Victoria North, May Arnott, Ophelia Starr, Zoe, aerial artiste; Fanny Harrison, Harry and Minnie Wood, Sanford and Wilson, Lew Benedict, and Prof. M. Kintz, leader. M. B. Leavitt is the sole proprietor and manager, E. Rosenbaum general agent, and Abe Leavitt treasurer. The season will commence Sept. 8.

"THE ATTACHMENT MATTER in the case of the May Fisk Blondes, of which I wrote you last week," says our St. Paul correspondent, "has been settled, Smith & Breslauer, the managers for Minnesota, having come here from Minneapolis and straightened out things by an arrangement whereby J. W. Mack, who brought the attachment, received $145, Miss Fisk $35, and the managers the residue. Instead of Aug. 25, as heretofore announced, Connolly's Varieties will reopen 18. Thus far engaged are J. W. Mack and Ada Boshell; Grace Garland, song-and-dance; Frank Kelly, endman and negro sketches; and Alphonse, contortionist. The Ilferd Sisters will open Aug. 25. The hall has been thoroughly renovated, newly painted, and supplied with new seats."

ALBECKER'S APOLLO THEATRE, Evansville, Ind., had a good business the past week with Hyde Fay's burlesque of "Pinafore," Maggie Barnes as Josephine, Daisy Remington as Buttercup, and Hugh Fay as the Admiral. In the olio the D'Alve Sisters, Daisy Remington, Ed. Chrissie, J. C. Murphy, Harry Brown, Henrietta and Tom Murray, and Tom Hedges appeared. The people all remain, producing "The Picnic," for which Prof. Keller is painting new scenery.

E. G. ROGERS' PAVILION SHOW is billed in Eden, N. Y., Aug. 11, Cattaraugus 12, Randolph 13, Great Valley 14, Line Stone 15, Kendall 16.

THE UTICA (N. Y.) RINK THEATRE is reported as doing a good business. Mlle. Malmburgh, Rosa Blair, Carrie Lewis, Minnie Dewitt, Peel Brothers and John Ricardo were the features week of Aug. 4. El Nino Eddie and Mabel Pearl are resting there. Performers are advertised for.

GEORGE MUNROE, Irish comedian, and Belle Cushing, serio-comic, both members of the company at Long's Varieties, Bethleham, Pa., were married Aug. 7.

A NEGRO COMEDIAN is wanted for Col. J. Franklin Warner's Yankee Comedy Company. See card.

A LEADER and a few specialty artists are wanted for a traveling company; also first-part and statue ladies. See J. B. Townley's card.

VARIETY TALENT can secure dates at the Yankton (Dak.) Opera-house. Apply to "Agent," as per advertisement.

P. S. SHORTIS' NOVELTY COMPANY gave an entertainment in Temperance Hall, Halifax, N. S., Aug. 4, to a packed house. Our correspondent says: "The programe consisted of songs, dances, sketches, etc. The affair passed off smoothly and satisfactorily, the fish-swinging of Chris. Gaffney being one of the principal features of the entertainment. The show closed with an interesting clog contest between J. B. Watkins, an Englishman, and P. Shortis, which resulted in a victory for the latter. The entertainment will be repeated 18, for a benefit to Gaffney, after which the company takes the road for a short season."

AT THE ROCKY POINT (R. I.) COLISEUM Ben Cotton, Nellie Cotton, Little Idaline, Sullivan and Harrington and Mitchell the fire-demon closed Aug. 9. Charles H. Christie's Pantomime Troupe is to open 11.

THE FALL SEASON at the Coliseum, Detroit, Mich., opens Aug. 25. Managers and specialty artists are referred to Jas. F. Neil's card elsewhere.

THE ODEON THEATRE, Detroit, Mich., is running successfully under the management of Chas. Peltier, who advertises for lady specialty artists.

HARRY OSBORNE, fire-king, died in Milwaukee, Wis., at half-past eleven o'clock Aug. 6, from injuries received by being crushed by the East Water-street Bridge Aug. 5. He was thirty years of age. His funeral took place 7, and his remains were buried in the Union Cemetery.

A SKETCH-ARTIST is wanted at the Bowery Garden Theatre. See advertisement. John Robinson is business-manager at this house, Billy De Vere stage-manager, and Otto Vogler leader.

THE THEATRE COMIQUE, Detroit, Mich., under the management of C. M. Welch, will open Aug. 25. Specialty people in all branches of the profession are advertised for.

DAVE REED is instructing pupils in singing, dancing and bone-playing at his residence, as advertised.

THE GILBERTS—Katie, Belle, Jeanie and James M.—together with Harry B. Bell and D. R. Young, can be engaged to appear in their new musical burletta, written by Frank Rogers, entitled "Mosquitoes." The piece is a rollicking, farcical medium for introducing their specialties and musical features. They are under the management of Thos. W. Brown, who can be addressed in regard to engagments as per card.

THE MEMBERS of the Elks Mutual Benefit Association are referred to a card from the Board of Directors, published elsewhere.

VARIETY PEOPLE are wanted for an engagement in Lancaster, O., commencing Aug. 23. See Geo. E. Stonebruner's card.

THE STOCK COMPANY and specialty artists engaged for the Coliseum, Cincinnati, O., are requested to assemble Aug. 30, as per card of Manager C. Constantine.

DIXON AND LLOYD, the "South Karlina" team, are open for engagements in their sketches, songs-and-dances, etc. See advertisement.

AT ESHER'S NEW PALACE, Cincinnati, O., specialty people can find time. The house opens Aug. 16, and Manager J. E. Esher announces that dates are filled up to October. See card.

THE VOLKS' THEATRE, Brooklyn, N. Y., will open Aug. 25, instead of Sept. 1, as stated in the advertisement. Artists desiring dates are requested to address Hyde & Behman, managers.

BUSINESS at the Varieties, Norfolk, Va., the past week, was good. Frankie Christie, Ella Kent and Ned Oliver open Aug. 11. Lou Davenport and Fannie Valade opened 5 in Roman-Grecian statuary.

ROSE GOODALL can be engaged to appear in her sensational drama of "The Prairie Flower," in which she sustains the leading role of Virla. See card.

PROF. PARKER'S DOG CIRCUS has just closed a third engagement this season in New York. Their time is announced as all filled to Dec. 22.

JOHN PENDY and Jeffreys-Warner have been engaged by Sam T. Jack to travel with Oliver Doud Byron the coming season, introducing their specialties in the concert-scene in "Across the Continent." Pendy will also appear in Italian and negro characters.

JIM BERNARD, old Southern-darky impersonator and general performer, can be engaged after Sept. 1. He can be addressed care of this office.

AT THE COURT-SQUARE THEATRE, Brooklyn, L. I., last week a variety company, under the management of S. Robertson, played to fair business. The attendance fell off after the first two nights. The performers included Boyd and Sarsfield, Ada Forrest, Thomas and Watson, Kittie Gardner, and Trixie Vernon. This week the new faces include Annie Wood, Press Eldridge, Lillie Lehman, Capt. Ebb, Lou Sanford and Lillie Parker. . . . . At the Olympic, Fanny Herring appeared in "Jack Sheppard." This week she plays in "The French Spy." Master N. S. Wood also is billed in "Nan the Newsboy." . . . . At the Mozart Garden a novelty company opens this week with Harrison's troupe in "Pinafore."

AT THE Forest Garden, Boston, Mass., Andy Leavitt and George Milbank in "The Coalheavers' Revenge," with an olio and a pantomime, drew largely the past week. Next (this) week Jas. S. Maffitt appears in the tableaux entitled "Comanches." . . . . At the Park Garden, Miss Duncan, serio-comic; Martini, wire-walker; Pell and Davis, song-and-dance; Monilon, trapezist; Fiermon, magician, and Vernon's Liliputian Burlesque Company have been the attractions.

SHELBY'S ADELPHI, Buffalo, N. Y., was crowded every night the past week. Our correspondent says: "The programme includes Mlle. Olympia and Henri De King, vocalist; the Love Sisters—Kitty and Ella—in a pleasing sketch; Geo. W. Hunter in Irish songs-and-dances; Mlle. Zoe, ring and iron-jaw performer; the O'Brien Bros.—John and Tom—songs-and-dances; and Fields and Hanson, musical artists. The Adelphi remains closed until Sept. 1, when Mr. Shelby opens his ninth managerial season in Buffalo. Of last week's company, Harris and Wood and Fields and Hanson go to New York; Lillie Western, the Woods, the Suydam Brothers, Mlle. Zoe and the O'Brien Brothers, to Bradford, Pa.; the Le Clair Sisters and Terry Ferguson, Utica; Victoria North, Brooklyn; Geo. W. Hunter joins Tony Denier in Chicago; and the Love Sisters remain at their home in Buffalo."

BUSINESS at the Theatre Comique, Cleveland, O., last week, was good. The new faces were Hawley and Cooper, Mullalley and Fenton in songs and-dances, and Arthur Sprague, supported by Edwin Rupert and company, in the drama of "Hawkeye the Scout." Departures 9: the Moore Sisters, to St. Louis; Ella Forrest and Jennie Farron, Pittsburg; Minnie Hall, New York; and Emma Schofield, Bradford. Arrivals 11: Mlle. Lucille, Moore and Lessinger, J. H. Campbell, the Sheerans and Charles King.

BLACK AND WHITE SPECIALTIES, songs, dances, etc., are written to order by Ned Straight, who advertises.

J. H. SURRIDGE can be engaged for minstrel, variety, burlesque business, etc., or as business-manager. See card. Mr. Surridge is now one of the proprietors of the Emmett Pavilion and Family Hotel, Rockaway Beach.

VARIETY PEOPLE are wanted at the American Theatre, this city, opening Sept. 1. Thomas Canary, proprietor and manager, advertises elsewhere.

THE GRAND OPERA-HOUSE, Minneapolis, Minn., the past week, were Weslyn and Casey and John and Kittie Taylor. Blanche Granger, Eugenia, and H. C. Horton are billed for 11. Business is reported good.

THE HOWARD ATHENÆUM COMIQUE COMPANY, Richmond, Va., continue to play to good business in the Virginia Opera-house. Master Sedgy Putnam is deserving of special mention for his club-swinging; also for his acting of an English fop in the drama of "Dick Turpin." George King, business-manager, and Frank Steubyen, leader of orchestra, left 5 without any notice. Lou Voelker now officiates as leader of orchestra, and Jas. Woodville as stage-manager. Departures, none. The Fall and Winter season opens Aug. 18.

THE SUMMER THEATRE COMIQUE, Washington, D. C., did a good business the past week. The new appearances Aug. 4 were Prof. Pharazyn, ventriloquist and magician; Nellie Anderson and May Linden, dancers; Harry Davidson, Ethiopian specialties; and Dan Sully in his Irish eccentricities. Departures 9: Prof. Pharazyn, R. G. Allen and May Marshall, to Baltimore; Fernando Fleury, to New York; and Frank Lewis. Announced 11: Crumley and De Forest, Mollie De Mar, Kitty Whitland, Eugene Blitz, Charles Redmond and Georgie Blake.

AT THE THEATRE COMIQUE, Leadville, Col., billed for Aug. 11 are Frank and Eva Bennett, the Perry Brothers, Della Wallace, Lydia Rosa, Mollie Archer, Queen and Bell, Foy and Thompson, Emile and Pauline Ames, and Wylie Hamilton.

SONG-AND-DANCE MEN and other specialties who can act in burlesque are wanted by Len Monzert, as per card.

CIRCUSES.

T. W. KING the bareback rider, having secured a month's lease with privilege of renewal of the New Industrial Art Building, Broad street above Vine, Philadelphia, will give arenic performances there, commencing night of 18. The company will include Wm. Reynolds and Wm. H. More, clowns; Moreste Bros., double trapezists; Lulu Robinson, hurdle-rider; Minnie Welch, pad-rider; Tom Devine, tight-rope performer; Wm. Cooke, bareback-rider; Lasseliles Bros., acrobats; T. W. King, bareback-rider; Misses Reynolds and Wilcox, double-manege act; and Painter and Durand, la perche act. J. A. Willard will be leader of orchestra and brass band. The show has a handsome band-wagon and twenty-two horses. A street-parade will be made morning of 18, after which date performances will be given afternoon and evening, should the venture prove successful. Mr. King will renew his lease and continue to show as long as the seasons may prove good. Should it prove a failure during the first month, he will abandon it and devote himself during the Fall and Winter to training horses, and early in the Spring will take a company on the road.

IT IS WORTHY of note that Dr. Ferguson, on the occasion of his exhibition at Lynn, Mass., Aug. 3, completed a tour "from ocean to ocean." Aug. 7, at Portland, the Aggregation had exhibited "from Maine to Texas." Mr. Forepaugh has in contemplation the establishment of a permanent exhibition in Philadelphia, and to that end he lately negotiated for a property for which he was to pay $110,000; but, he being unable to secure a clear title, the trade was off; he is still on the lookout, however, for a proper location. Mr. Forepaugh is making extensive preparations for the next season. So well pleased is he with his tour of New England, the first in twelve years, that the return trip in the Spring is announced nightly. Six tableau-cars are now being constructed, and additional railroad-cars will be built for transportation of the additional attractions. Two sleeping-coaches being insufficient to accommodate the company, a special-car will be provided for the Forepaugh family.

MEN connected with Adam Forepaugh's Show, in Biddeford, Me., Aug. 6, prevented the spreading of a conflagration which destroyed Daniel Wakefield's stable in the vicinity of the show ground. Route of the circus and menagerie: Salem, Mass., Aug. 13, Lawrence 14, Haverhill 15, Lincoln 16, Nashua 18, Manchester, N. H., 19, Concord 20, Franklin 21, Lebanon 22. Our Portland correspondent says: "This show attracted large and well-pleased audiences Aug. 7, and gave a highly meritorious exhibition. The menagerie portion is better than any other seen here in a long time, if ever, while in the circus there were several fine features, the most remarkable being the herd of performing elephants, introduced by Adam Forepaugh Jr. The juggling on horseback by Pauline Lee, Mlle. Tournour and Lottie Miranda's middle-aged performances, and Robt. Stickney's riding, were all excellent. The clown business of Billy Burke was at above the average."

MANCHISKA, infant son of Mme. Cetto and Mons. Jack-its-chy, died on the morning of Aug. 5, in the sleeping-car of Coup's United Show, en route from Scranton, Pa., to Carbondale. The child was buried in Carbondale at 5 o'clock P. M. the same day. The entire company joined in the funeral procession, which was led by Prof. E. A. Menter's silver cornet band playing a dead march. Appropriate remarks were made at the grave.

REBECCA MYERS, supposed to be traveling with the Transatlantic Circus, is requested to send her address to D. S. Thomas, in care of this office.

THE ORRIN BROS. & CO., who have so successfully catered to the tastes of amusement-seekers in Havana, Cuba, during the past four seasons, will begin their fifth season there Oct. 16, with every promise of making it more varied and attractive than any of the preceding. Circus, acrobatic, pantomime and minstrelsy will all be embraced in the programmes to be presented. The bill, including so many features, compels an enlargement of the Amphitheatre, which is now being done. It is also being redecorated, etc., and will be fitted with a spacious stage, scenery, etc. Acts will be given on the stage and in the ring alternately. The place will be lighted with gas, and connected with it will be the Metropolitan Garden Cafe. For the opening and later dates a number of performers are needed. Also curiosities, trained animals, etc. Combinations are likewise specially referred to the card elsewhere.

PARTIES exhibiting in Springfield, Mass., a correspondent writes, "would do well to investigate thoroughly before 'driving stakes' as a neat trap is laid for the unwary. All circus-managers visiting Lynn are also involved in petty litigation, no company being the exception, the 'racket' being a collusion between the minions of the law and some discharged or discontented workingman. The 'pluck put up' on managers frequently are nothing more or less than blackmail, and the managerial fraternity would serve a good end by putting one another on the guard through the columns of THE CLIPPER."

BURR ROBBINS' CIRCUS AND MENAGERIE, says a correspondent, "thoroughly posted, programmed and billed Ottawa, Ill., for Aug. 9. Mat Leland, the agent, having procured a reduction of the license from $50 to $25. Mr. Robbins, the proprietor, was in town, and ordered the stand taken up, all bills paid, and Sandwich, Ill., was substituted in place of Ottawa. Barnum's agent was in town, and contracted for his great show at Ottawa Aug. 19."

J. J. SHOWERS, agent and advertiser, announces that he is open for an engagement. See card.

NELLIE BOYD, haute-ecole equestrienne and liberty act, has been specially engaged with Chiarini's Royal Italian Circus for a tour through Australia.

SIGNOR GIOVANNI, with his performing canary birds and musical glasses, closed his engagement with Forepaugh's Circus and Menagerie in Bath, Me., Aug. 9 to open with E. W. Wiggins in Xenia, O., 13, to exhibit at fairs the rest of the season.

W. C. COFF'S NEW UNITED MONSTER SHOWS are billed in Hornellsville, N. Y., Aug. 22.

CHARIOTS, horses, dresses, etc., are for sale at the Brighton Beach Fair Ground. See card.

FRANK MELROSE, gymnast and one-legged leaper, and Nelson Livingston, clown and gymnast, can be engaged for the season of 1879-80. See card.

NEGRO MINSTRELSY.

MCALLISTER'S MINSTRELS will begin a tour Sept. 22. A number of performers are wanted. See Billy McAllister's advertisement.

EMERSON'S MEGATHERIAN MINSTRELS are to play in Buffalo, N. Y., Aug. 18, 19.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS were in Elmira, N. Y., Aug. 4, to, says our correspondent, "a large audience, and gave an excellent entertainment. They are billed in Oswego 11, Watertown 12, Utica 13, Rome 14, Little Falls 15, Amsterdam 16."

A QUARTET, song-and-dance men and a clarionet-player are wanted for Lew Simmons' Minstrels. See card. A rehearsal is called for Aug. 25.

CALL.—All persons engaged for Carncross' Minstrels are requested to report Aug. 25 at the Eleventh-street Opera-house, Philadelphia, Pa., as per card.

G. W. ROCKENFELLER, alto-vocalist and banjoist and general performer, can be engaged for the coming season. See card.

CARNCROSS' MINSTRELS will open at the Eleventh-street Opera-house, Philadelphia, for the season of 1879-80, on or about Sept. 4, the date not yet being positively settled. The company will consist of J. Carncross, balladist; E. N. Slocum, interlocutor; Matt Wheeler, bone-end; Hughey Dougherty, tambo-end; a quintet—consisting of Carl Rudolph Fred Walz, and R. Gordon, tenors; Burt Sheppard, alto; and Harry Evans, bass; E. M. Hall, banjo-soloist; Griffin and Rice, sour-and-dance men; Jas. Quinn, comedian; Eugene, burlesque prima-donna; and probably two or three others with whom negotiations are now pending. The orchestra will be enlarged to eight pieces, and will consist of S. Hosfield, leader and first-violin; R. Buchholtz, second violin; Albert Hosfield, viola; W. Streland, double-bass; Geo. Armstrong, cornet; Harry Hosfield, clarionette; John Armstrong, flute; F. Witte, trombone. During the season "Henry Moses Shadboat Pinafore" which last season made such a great hit, will be revived in very elaborate style, and with many fresh local hits and new features. A new burlesque of "Fatinitza" will be a prominent novelty of the season. The executive of the establishment will be J. L. Carncross, manager; John T. Donnelly, advertising agent; Geo. Barber, treasurer; and Geo. S. Hetzell, doorkeeper. John Jolly will be stage-carpenter and machinist, and Chas. Logue property-man.

H. SCOTT, the well-known interlocutor and straight man, joins Barlow, Wilson, Primrose & West's Minstrels in Schenectady, N. Y., 21.

WM. HENRY RICE, the burlesque prima-donna, who is Summering at his home in Philadelphia, contemplates a professional visit to England next month.

"HAPPY" CAL WAGNER is engaged with Barlow, Wilson, Primrose & West's Minstrels, and he will open with them Aug. 21, for forty weeks, so Manager R. J. Clapham informs us, adding: "Fox and Ward also open the same time, also Harry Carroll, John Doyle (Baker and Doyle), Billy Simmons, Thos. Queen, J. H. Stout and Howard Clifton. Wm. Myers, programme agent, and J. E. Sedar, lithograph agent, have just joined us."

TALENTED PERFORMERS are wanted for Duprez & Benedict's Minstrels. The season commences Sept. 8. Particulars are given in Manager Chas. H. Benedict's card.

A YOUNG COLORED song-and-dance performer seeks an engagement. See Geo. Greenfield's advertisement.

HAVERLY'S MASTODON MINSTRELS have changed the date of their opening in the Bush-street Theatre, San Francisco, Cal., from Aug. 25 to 18.

WES

FOREIGN SHOW NEWS.

EUROPEAN NOVELTIES.

"The Worship of Bacchus."

a new "moral" play of English domestic interest, by Paul Merritt and Henry Pettitt, was the attraction on the night of July 19, at the Olympic Theatre, London. It is in five acts, and the story is thus told: The curtain rises on the interior of the house of Matthew Brayton, a sturdy, honest-hearted young fellow, who, provided with a little money, has brought his wife and child and sister from their happy home in Devonshire to "settle" in the metropolis. Daily he has been abroad looking for some little business in which to invest his savings; but in these journeys has fallen into evil company and has contracted a partiality for the bar of the "Cross Keys." The landlord, Peter Croton, is in league with Stephen Luard, a dealer in forged notes and a confirmed sharper. These worthies follow Matthew Brayton to his home, and as, according to his own account, the love of cream has been displaced by a liking for cream-gin, he is by no means unwilling to accept their invitation to return to the "Keys." Luard stays behind for a time, for, in the interests of his friend, the Viscount St. Loo "of Hawthorne Hall, Devonshire," he has designs upon Amy Brayton, the sister of our hero. Amy, however, is engaged to honest Jack Waverley of the merchant service, and, as this young gentleman is anxious to be introduced to his future brother-in-law without delay, he is marched off by Stephen on a round of the taverns, ending with the "Cross Keys." Here we find Matthew Brayton drinking with sots and loafers, and apparently unable to avoid the temptation in his way. Presently, the bar being cleared, Matthew, who has been deaf to his wife's entreaties to accompany her home, joins the landlord and Jack Waverley in a game at "nap" in the bar-parlor, called "The Smuggery." Stephen Luard, who looks on, contrives to slip certain cards into Matthew's pocket, and then hints to Jack that his opponent is cheating. High words follow and lead to blows, the act closing as Mrs. Brayton and Amy and the police rush in to put a stop to the affray. The second act introduces us once more to Brayton's home. Its locality is changed: the air of comfort has gone; a box and a couple of chairs form the "furniture;" and it is evident that poverty has followed close on the heels of vice. Peter Croton, who has lost his license, comes to tempt the suffering wife from her allegiance, and, being repulsed, puts a man in possession for the rent due. Stephen Luard, still with an eye to the ruin of Amy, comes to tempt Matthew Brayton. He whispers of bank-notes so skillfully engraved as to defy detection, but against this temptation Matthew stands firm. Jack Waverley, who has been forbidden the house, is about to leave on a long voyage, and he comes to say "Good-bye" to Amy. With the doctor's prescription for the child Mattie, who is seriously ill, he inclosures a couple of £5 notes. These are presently found by Matthew in the place where they have been concealed by his wife. He gives them to Stephen Luard, with instructions to back a certain horse for the Chester Cup. Stephen, pretending to decline the responsibility, substitutes forged notes, and returns them. While Matthew is away his wife and child receive many little kindnesses from the good-natured broker's man, who, taking the word of Mrs. Brayton that she will admit him again, actually goes off to procure fuel wherewith to warm the bare apartment, and to add to the comfort of poor little Mattie. When Brayton returns, half-drunk and maddened by his losses, he is in no mood to concur with this arrangement; and, when he is pushed away from the door he would bar, and the little broker's man walks in with his half-hundred of coals on his shoulder, Matthew Brayton, for the first time, is seen raising his hand to strike the woman he has sworn to love and cherish. This brings us to the end of the second act. In the first scene of the third—Leicester square—Jack Waverley commissions Stephen Luard to take care of Amy, and he presently fulfills this commission by meeting her and introducing her to the "Eldorado Restaurant," a "gray" establishment, where ladies of easy virtue, or of no virtue at all, most do congregate. To this place they are tracked by Matthew, who only now begins to realize the fact that Stephen Luard is a villain. Matthew has resolved to drink no more; but, left alone with the brandy bottle, furnished by Luard's orders, he—Coupeau-like—eyes it, walks around it, talks to it, and presently embraces it—or rather drinks it. And so, when Amy rushes in to implore his protection from the Viscount St. Loo, who pursues her, the drunkard falls helpless on the floor, and protection for Amy comes only from Mrs. Brayton, who arrives at the critical moment to bid the insolute lordship stand back. The scene of the fourth act is the charge-room at Bow-street police-station. Here we find Matthew Brayton, who has been arrested for "uttering" forged notes; and here too, are Viscount St. Loo and his friends, the Hon. Julian Masham and Stephen Luard, on a charge of "drunk and disorderly, and assaulting the police." They pay their fines, and would depart, but Stephen is terribly anxious about a walking-stick which has been taken from him, for the interior of that stick is the hiding-place for Luard's stock of "dimsies." Just as he recovers it, Matthew Brayton is brought in on his way to the prison-van. He snatches the stick from Luard's hands, with a threat for its owner, breaks it, the result being the exposure of the forged notes. Seven years are supposed to have elapsed when the fifth act opens in "the old home in Devonshire." Matthew, who has been sentenced to seven years' penal servitude, returns, an altered man, firm in his resolves to lead a purer life. Peter Croton and Stephen Luard, who have also become convicts, have escaped—have robbed the Hon. Julian Masham of a gold watch, and come lounging at Matthew's cottage for a drink. He pretends not to recognize them; he plies them with whiskey; he secretly sends for the police; for, as they once entrapped him, he is determined to entrap them. Stephen, suddenly discovering the trick, draws a pistol and flies upon our hero, but happily without effect, except indeed upon his own companion in crime, Peter Croton. The officers of justice arrive, and once more, when the curtain finally descends, we find villainy defeated and virtue triumphant. The chief characters were diagnosed thus: Matthew Brayton, W. H. Vernon; Stephen Luard, E. H. Brooke; Peter Croton, Arthur Williams; Mrs. Brayton, Miss Louise Moodie; Amy, Miss Fannie Josephs.

"Intemperance, or a Drukard's Sin,"

a new drama by Fred Hazelton, being another dramatic version of "L'Assommoir," was produced at the Elephant and Castle Theatre, London, July 19. The plot is as follows: The apostle of temperance in this case is a Mons. Lemeire, who harangues everyone he comes near in a manner worthy of Mr. Gough himself. In the first scene we find him inveighing against an adjoining cafe, and admonishing his men to keep from the death-trap, much to the loudly-expressed admiration of the "gods." Pierre Garvais, however, deaf to his remonstrances, and presents afterwards a realistic picture of how low a man can bring himself who is given over to the craving for drink. Lantier first makes his appearance in the company of Virginie, and when he returns to his home his wife, Gervaise, having been informed of the intimacy, remonstrates with him, but only with the result of so far causing anger as to prompt him to sell up every bit of furniture in the house, and she is thus left without a home. She follows him to the cafe, where she finds him with Virginie, and there occur the fight and the water-throwing—in this case in a very mild form—between Virginie and Gervaise, at the same time Lantier is arrested for forgery. In the second act Gervaise, having heard that Lantier was dead, has yielded to the solicitations of Coupeau and consented to marry him, and an amusing scene occurs with Madame Garnier and the bridesmaids. At the wedding all is going well when Lantier inopportunely turns up, having been released from prison, where he had sworn that Lantier himself was dead. He claims Gervaise as his wife, but the omniscient M. Benedetti informs him that, according to law, he is now a dead man. Duke de Vermont is made acquainted with the fact that his daughter, whom he took two years before, still lives. Lantier has also found out that Gervaise is the Duke's daughter, and offers to tell Coupeau who his wife's parents are. At the same time he suggests to Virginie to present her to the Duke as his missing daughter—a suggestion which the disinterested young lady gladly avails herself of. Coupeau, who is now a respectable working-man, being commissioned to do some work on the roof of a house, falls from the top, and is found apparently dead. He recovers, however; but, from being quite out of work so long through the effects of his fall, has become reduced to poverty, from which he is only saved by the hard work of Gervaise. He yields to a passion for drink, and on receiving a visit from Pierre Garetang, who gives him a bottle of brandy, he drinks it up, and is soon seized with all the horrors of *delirium tremens;* he is saved, however, and brought back to respectability through Mons. Lemeire's instrumentality. In the fourth act we find Lantier has brought Virginie to the Duke's house to present her to him as his daughter. Lantier falls asleep, and Virginie's missing husband suddenly appears, with a pistol and a knife. Holding forth the latter to her, he orders her to stab Lantier, and, like an obedient wife, she does stab him. General confusion at once occurs; the Duke enters, and is informed that Virginie is not his daughter, but that Gervaise is; and she is at last again united to Coupeau, after, it must be owned, a considerable amount of unhappiness. Unlike the original French play, Gervaise is here presented as a long-suffering, blameless wife. She has never taken to drink, and, except in the pugilistic passage with Virginie, is meekness itself. She is given a great many virtuous sentiments to proclaim, and is altogether somewhat of a milk-and-water sort of character.

DRAMATIC.

THE SEASON in the British metropolis was at last advices, July 26, rapidly drawing to a close, and there is little of moment to note. With that week the Royal Italian Opera terminated the season, and the following week brought the cheap representations at Her Majesty's to a close. The Lyceum had also reached the termination of the regular dramatic season, the final nights being appropriated to Henry Irving's annual benefit, and the Prince of Wales' Theatre was to close its doors Aug. 2, for the usual Autumnal recess. Miss Neilson was drawing good houses at the Haymarket by her alternated performances of Juliet and Rosalind. At the Criterion, a new comic two-act drama called "Jilted" was to precede "Truth" on the 28th. The revival of "She Stoops to Conquer" closed its long career at the Imperial Theatre, having been played 132 times. At the Park Theatre, Miss Carry Nelson and her company had appeared in "The Child of the Regiment" and the opera-bouffe of "Chilperic." At the Standard, "Eugene Aram" had been followed by "The Ostler's Vision." The Britannia had presented "Emily, the Fisherman's Darling." In conjunction with "A True Woman." The Grecian has continued "The Queen's Colors and "The Curse of Drink." At the Victoria "Alone in the Pirate's Lair" has been succeeded by "Money and Misery." The Marylebone has revived "A Poor Girl's Temptation," followed by "The Three Banished Men." At the Pavilion, "Love Wins the Day" had been repeated, with "Lily Dale" for the afterpiece. The matinee performances on the 26th comprised the opera of "Aida" at Her Majesty's Theatre; "Richelieu," with Hermann Vezin and Mrs. Bernard Beere, at the Adelphi; selected acts from "Richard the Third," "Richelieu," "Charles the First," "Louis the Eleventh," and "Hamlet," being Mr. Irving's last morning performance of the season; at the Lyceum; "Madame Favart," at the Strand; "Les Cloches de Corneville," at the Globe; and "H. M. S. Pinafore," at the Opera Comique.

MUSICAL.

F. STANISLAUS' new opera "The Lancashire Witches" is definitely fixed for production on Oct. 20 at the Theatre Royal, Manchester, Eng. The libretto is the work of Mr. Gunton, and the story to some extent follows the lines of Harrison Ainsworth's celebrated novel of the same title. Pendle Hill and its vicinity constitute the locale of the incidents of which the opera treats, and the date of the opera is the reign of James the First, who is supposed to be making a royal progress though his kingdom, and who becomes enamored of a damsel in bonnie Lancashire. The better to pursue his wooing he adopts disguises, and whilst masquerading has the unpleasantness of hearing very uncomplimentary things said about him. There is, of course, a much more sentimental love affair than that in which the amorous monarch engages, and this has afforded the composer some of his happiest opportunities for airs for tenor and soprano. There are several choruses of a most spirited and musical character, and the part of James is very humorously conceived.

THE ORIGINAL AUTOGRAPH WILL of George Frederick Handel was sold at auction July 21 by Messrs. Puttick & Simpson of London, Eng., for £55, the purchaser being W. H. Cummings.

VARIETY HALLS.

WASH NORTON was, at date of last advices, rusticating at Simla, Himalaya Mountains, Punjab, India, the intense heat having closed his traveling season there.

EMIL LOIBL received from the Board of Works, London, July 23, a check for £109,300 for his freehold premises, the London Pavilion, the Board requiring the site for the formation of a new street. During the interregnum that will occur in pulling the establishment down Mr. Villiers of the Canterbury was expected to open the place, on the coming Bank holiday, for a short season.

CIRCUSES.

AT THE HIPPODROME, Paris, France, at the date of our latest advices, July 28, the chief attractions were the Garrettas (Mlle. Garretta, while finishing her globe ascension act, is surrounded by twenty trained pigeons); Mlle. Eliza, manege rider; the Teresas, Spanish gymnasts, and Benhamo, who rides *twenty horses.*

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